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# *The* ART NEWS



"THE DOORWAY"

By JAMES McNEIL WHISTLER

Photograph courtesy of the Schwartz Galleries.

NEW YORK, FEBRUARY 15, 1930

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# The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, FEBRUARY 15, 1930

## Roerich Museum To Sell Many Old Masters

Nearly Two Hundred Paintings  
to Be Offered at American-  
Anderson Galleries on March  
27th and 28th.

By FRANK JEWETT MATHER, JR.

Among its many activities the Roerich Museum started to build up a gallery of old masters. Greater expansion of its educational plans has influenced the museum to dispose of part of its collection for an educational fund in a sale which will take place on March 27th and 28th at the American Art Association-Anderson Galleries, Inc. This puts at the disposal of museums, private collectors and dealers a remarkable aggregation of nearly two hundred items. These pictures were bought by connoisseurs and artists for the pleasure and study of professional students of art, and this origin is reflected in an unusually high quality which extends even to the relatively unimportant numbers. For example, I feel that only an artist would have selected that oddly enchanting Umbrian triptych in which the provincial yet expressive forms are invested with an extraordinary refinement of color.

It is my pleasant task merely to signalize a few of the more important pictures, while I shall also feel at liberty to notice a few others which, while technically less important, seem to me delightful. The first place is clearly due to Greco's "Madonna and St. Ann," a picture which reveals him at the height of his power and also in his most reasonable mood—a rare combination in a none too reasonable genius. It is plainly either his excerpt from or his study for the famous picture in the Prado. Of equal importance and of far greater rarity is the "Madonna and Child" by Simone Martini. The Madonna is the sister of the lovely Virgin Mary of the Palazzo Venezia and must be dated about the same time, before 1320, at the moment of Simone's artistic coming of age.

Again well worthy of notice is the big icon representing a very familiar type, the "Madonna with the Frightened Child" but a genuine Balkan piece of early date and of monumental severity of technique. The two panels of paired saints by Lorenzo Veneziano are chiefly notable for their decorative splendor. They have the minor merit of being by one of the rarest Italian masters, who was the pioneer of Gothic painting in Venice. The tenderness of the Sienese school towards the and of the XIVth century is charmingly exemplified in a "Saint Catherine" by Bartolo de Fredi. There is a fine echo of the great Giambellino's austere vein in the signed panel by Palmezzano, representing St. Jerome and St. Francis in a craggy wilderness. The High Renaissance picture which strikes me as most important is Sodoma's "Christ at the Column" though the Venetian portrait group called "Venus and Cupid" and ascribed to Paolo Veronese is most sumptuously painted and in the finest technical tradition of the full-blown Venetian school.

But the northern paintings of a primitive or transitional sort constitute the most coherent and impressive group. Here everything yields in merely archaeological significance to the fine early copy of Roger van der Weyden's "Descent from the Cross." It is a creation which exists only in

(Continued on page 4)



"PORTRAIT OF THE COMTESSE DE CHAMILLY AND HER DAUGHTER, THE COMTESSE DE NEUBOURG"

By J. M. NATTIER

Photograph courtesy of Wildenstein and Company.

## GIFTS TO THE MODERN MUSEUM

The Museum of Modern Art announces that two American paintings have been given to the permanent collection by Mr. Stephen C. Clark, one of the Museum trustees. The "House by the Railroad," by Edward Hopper, and the "Railroad Gantry," by Charles Burchfield, were among the most admired pictures in the recent exhibition of paintings by Nineteen Living Americans.

"House by the Railroad" is a portrait in brilliant sunlight of an old three-story mansion of 1880 with imposing tower and mansard roof. Other paintings by Hopper are in the Brooklyn Museum, the Fogg Art Museum of Harvard University, the Wadsworth Atheneum of Hartford, the Delgado Museum of New Orleans, the Phillips Memorial Gallery of Washington, the Pennsylvania Academy of Fine Arts of Philadelphia, and the Chicago Art Institute. His etchings are in many other collections here and abroad.

"Railroad Gantry" gives a view of a signal bridge across railroad tracks in the colors of cold black iron and white of snow. Other watercolors by Burchfield are in the Brooklyn Museum, the

(Continued on page 5)

## Foulc Collection of Medieval Art Now in Philadelphia

PHILADELPHIA.—The Foulc collection of Gothic and Renaissance art has been temporarily installed in the Pennsylvania Museum. A group of prominent Philadelphians have advanced \$200,000 to reserve the entire collection, which is valued at over \$1,000,000, for Philadelphia. The option is for a long term and it is expected that the collection will remain permanently in the Museum.

The collection was brought to Philadelphia from France and includes some of the rarest Gothic and Renaissance sculpture, tapestries and furniture. Mr. Joseph E. Widener has already recommended the purchase by the Museum from the Wilstach Fund of two pieces, a Tondo by Lucca della Robbia and a relief by Desiderio. An illustrated article on the collection will be published next week.

## AMERICAN SHOW SENT TO SWEDEN

The Trustees of The American-Scandinavian Foundation, at their annual meeting at the Harvard Club, New York, on February 1st, announced that a retrospective exhibition of American painting and architecture would open in the Royal Academy, Stockholm, Sweden, on March 1st. The exhibition has been arranged and financed by the American-Scandinavian Foundation with the cooperation of the American Federation of Arts and the American Institute of Architects. The director of the exhibition is George William Eggers, director of the Worcester Museum of Art at Worcester, Massachusetts. Mr. Eggers, who planned the exhibition, has brought together pictures which make a worthy exhibition of American art. They are to leave New York about February 8th. The exhibition will be formerly opened in Stockholm by H.R.H. the Crown Prince of Sweden, who is its royal patron.

The importance of this exhibition cannot be minimized as it is the first retrospective exhibition of purely American painting which has ever been shown in Europe. The artists represented and the museums and individuals lending pictures for the ex-

(Continued on page 5)

## Kleykamp Shows Rare Art of Central Asia

Important Collection From Tur-  
kestan Deserts Reveals Varied  
Phases of Khotan Art From  
IIIrd-VIIIth Centuries.

By DR. BERTHOLD LAUFER

There is no part of the world that has contributed more toward revolutionizing our views of history, ethnology and archaeology than Chinese Turkestan. For the last quarter of a century its sand-buried cities and ruined temples, silent witnesses of a once great and flourishing civilization, have been laid bare by Russian, Anglo-Indian, German, French, Swedish and Japanese expeditions and have yielded untold treasures of ancient manuscripts, statuary and frescoes. America, as usual, has stood aloof and has not made a single contribution to this fascinating field of exploration. While the museums of Leningrad, Berlin, London and Paris have amassed many priceless treasures from the soil of Turkestan, there is hardly a museum in this country that can boast of as much as a single object from that culture area.

Due to the enterprise and courage of Mr. Jan Kleykamp of New York we are now for the first time privileged to view original and authentic material wrested from the deserts of Turkestan. This collection was brought together by a representative of the Kleykamp Galleries who was a member of the German-Swiss expedition to Central Asia under the leadership of Dr. Trinkler in 1927-29. An account of these excavations, extending over a period of two years and conducted under very trying circumstances, has recently been published in the *London Illustrated News* of October 26th, 1929 (pp. 718-721) and is accompanied by twenty-seven illustrations.

The collection is fully representative of the art and culture of the ancient kingdom of Khotan in Turkestan, as it flourished from the IIIrd to the VIIIth century, A.D., saturated with Hellenistic, Indian, Iranian and Chinese currents of thought. The fascinating point about this art is that like a Janus head, it faces east and west, that it looks in the direction of China and Japan on the one hand and toward India, Persia and Hellas on the other hand. Linking East and West, it is also the fountainhead from which have sprung streams of inspiration fertilizing our Gothic Art and the age of the Renaissance.

The pottery sherds from Yotkan with their molded designs and the frescoes with their painted designs, for instance, are of fundamental importance for a study of the migration and diffusion of decorative motives.

In that period of a highly flourishing civilization Buddhism, imported from India, was the dominating religion of Turkestan, although the Nestorians, Manicheans and Zoroastrians also obtained a firm footing there. The doctrines of Buddha began to be preached in Turkestan by missionaries coming from India and Iran in the first centuries of our era, and magnificent temples, monasteries and Stupas were erected by the native rulers. Chinese monks and pilgrims, who wended their way from China to India over the ancient trade routes

(Continued on page 19)





"MADONNA AND ST. ANN"

By EL GRECO

Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

## Roerich Museum to Sell Paintings by Old Masters

(Continued from page 3)

copies, which have been partially listed by Dr. Friedlander. In default of an original, which is never likely to turn up, this expressive souvenir of the great Master of Tournai is peculiarly desirable for a museum. Unquestionably the rarest of the Northern series is the little "Ecce Homo" by the Delft "Master of the Virgin among Virgins," in whom Dr. Friedlander recognizes the master of Jerome Bosch. Nothing more demurely yet seriously grotesque, more complete in color and characterization or more perfect in condition can be imagined. A good second in interest is the admirable "Agony in the Garden" by the pioneer landscapist of Antwerp, Joachim Patinir. One would like to know who contributed the uncommonly strong and expressive figures. It is the only fine Patinir I have ever seen in the New York auction market. Though the "Epiphany" is modestly and correctly offered as a school piece of Gerard David, it has much of the gravity and sweetness of its prototype in the Brussels Gallery. Singularly attractive to me is the "Madonna with Two Female Saints," which, retaining much of the idealistic tradition of Memling, shows in the facial types that sophisti-

cated and mannered grace which at Antwerp followed the reign of Matsys. Conceptually of the decadence, it has the qualities of its defects in a most fastidious workmanship.

Those Flemish and Dutch painters who surrendered to the spell of Italy are not much in favor, yet the museums at least must reckon with them and they will, when at their best, make their way eventually with discriminating collectors. We have them at their best in Jan Matsys highly mannered yet, to me, fascinating "Bathsheba," in Scorel's "Isaac and Jacob," and in the strangely noble "Pieta" by Aertsen, in which the assimilation of Dutch and Italian elements is singularly successful.

The early German group is small but it includes one tremendous picture in Altdorfer's "Crucifixion." It is a purely mystical conception, the evening hour evoking the vision of the most moving of all evenings. Here the often latent romanticism of this German primitive finds unhampered expression. There are various attractive minor examples. I can mention only the very early and vigorous panel of a martyrdom, probably representing Thomas à Becket, which seems to me one of the very first expressions of the rare Danube school. The developed Flemish style is scantily represented but there are rare items, true collector pieces, in oil sketches by Rubens and Van Dyck.

The XVIIth century schools of Hol-

## PERSIAN MSS IN PARIS SALE

PARIS—There was much animation at the Hotel Drouot on January 22nd, the interesting sales being well attended. In Room 11, an ensemble of art objects, furniture, oriental carpets and some old Persian manuscripts were sold. A XVIth century manuscript brought 19,000 francs; a schahnamé of the end of the XVIth century, ornamented with large miniatures, 12,500 francs, and a two-column manuscript with miniatures, of the end of the XVth century, 11,500 francs. A large silver jar, repoussé and chased, of Far Eastern work, attained 2,800 francs;

land offer many desirable items. I pick almost at random a Pieter Codde which has almost the authority of a Terborch; a brilliant conversation piece by Dirk Hals; a very luminous and grandly composed harbor scene by Jan van Goyen; a radiant little Nicholas Berchem; and a sterling David Teniers, chiefly of landscape interest. By all means the most curious picture in this group is "The Nuptial Prayer" by Jan Steen, in which the habitual wag shows himself a sentimental pietist. He was, after all, a devout Roman Catholic among Calvinists, and we have in this famous and much commented picture a very instructive document of the artist's mentality.

Considerations of space and a lesser familiarity with the periods prevent me from continuing this survey into the XVIIIth and XIXth centuries. Here, too, the well informed amateur will find much in his purpose.

two wooden cabinets incrustated with mother-of-pearl, also of Far Eastern make, 6,800 francs, and an oriental carpet, 1,500 francs.

Water colors, pastels and prints belonging to the late Mme. Ménard-Dorian were sold in Room 9. They comprised the portrait of Paul Verlaine, considered Carrière's masterpiece, which brought 7,000 francs; "Les Courses," by Manet, a very fine proof, 10,000 francs; a copy of "L'Affaire Crainquebille," by Anatole France, containing 62 compositions by Steinlen, 12,000 francs; Ernest Renan's portrait, by Zorn, 6,500 francs; a water color and two drawings of the XIXth century French school, 4,000 francs.

In Room 6, Me. Lair-Dubreuil obtained 2,250 francs for a large porcelain bowl; 5,300 francs for a pair of marble "gaines"; 2,500 francs for a pair of marble light-holders. Two Renaissance style armchairs and two other chairs in carved wood brought 7,500 francs; a Regency style drawing-room suite covered with Aubusson tapestry, 14,200 francs; a pair of large carved and gilt wood light holders, 8,500 francs; and three modern tapestries signed Braquenié, 11,400 francs.

In Salle 1 a panel painted in the primitive style was knocked down at 2,200 francs; a dining-room suite in marquetry, at 3,100 francs, and a drop-front secrétaire at 1,700 francs.



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## GIFTS TO THE MODERN MUSEUM

(Continued from page 3)

Albright Art Gallery of Buffalo, the Cleveland Museum of Art, the Metropolitan Museum of Art, and the Pennsylvania Academy of Fine Arts.

Previous to Mr. Clark's gift, the Museum had accepted two other American paintings — Bernard Karfiol's "Seated Nude," as a gift from Mrs. John D. Rockefeller, Jr., the treasurer of the Museum; and "Preparations," by Kenneth Hayes Miller, from Anson Conger Goodyear, the Museum's president.

Attendance of the present exhibition of Painting in Paris has exceeded all expectations. During the first sixteen days, 24,983 people have come to see the paintings by Picasso, Matisse, Bonnard, Segonzac, Braque, and twenty other artists. This number exceeds by 2,500 the attendance of the Museum's first exhibition of paintings by Cézanne, Gauguin, Seurat, and Van Gogh.

The exhibition of Painting in Paris was to close February 16th, but because of its overwhelming success the Museum will attempt to postpone the date of closing.

Miss Esther Johnston, Librarian in charge of the New York City Library, reports a great increase in the demand for books on modern art as a result of the Museum's activities. Biographies and criticisms of Gauguin and Van Gogh are especially popular. Both these artists were included in the Museum's first exhibition.

## AMERICAN SHOW SENT TO SWEDEN

(Continued from page 3)

hibition are the best in the country. The artists represented are:

Gustavus Hesselius, John S. Copley, Benjamin West, Ralph Earle, Gilbert Stuart, Thomas Sully, Charles L. Elliott, George Fuller, William Morris Hunt, George Inness, Frederick E. Church, J. McN. Whistler, John LaFarge, Winslow Homer, Homer D. Martin, Elihu Vedder, A. H. Wyant, Thomas Eakins, E. A. Blakelock, A. P. Ryder, W. M. Chase, D. W. Tryon, John H. Twachtman, Mary Cassatt, John S. Sargent, J. W. Alexander, Ho-

## Cassirer to Sell First Part of Figdor Collection In Vienna in April

BERLIN.—Although the final negotiations with the municipal government of Vienna have not been completed, definite information has at last been obtained concerning the sale of the Figdor collection. In its second January issue the *Cicerone* reports that the first auction of five thousand pieces will take place in April in Vienna, under the auspices of Paul Cassirer of Berlin. The auction is to be followed by a second in the autumn in Berlin. The public sale of this collection is an important event in the international art market and it is possible that it will last two or three years.

ratio Walker, Elliott Daingerfield, Childe Hassam, Gari Melchers.

Maurice Prendergast, Frederick J. Waugh, Frank W. Benson, Arthur B. Davies, Edmund G. Tarbell, Henry Golden Dearth, Charles W. Hawthorne, Ernest Lawson, Ernest L. Blumenschein, Frederick G. Frieseke, Hayes Miller, Walter Ufer, Maurice Sterne, N. J. O. Nordfeldt, Charles S. Chapman, Robert Spencer, Walt Kuhn, Jonas Lie, Joseph Stella, Gustave Baumann, Max Weber, Vincent Canade, George Bellows, Edward Hopper, Rockwell Kent, Wayman Adams, Charles Sheeler, Eugene Speicher, Samuel Halpert, Victor Higgins.

G. Pené DuBois, Albert Olson, Bernard Karfiol, Winold Reiss, Glen Coleman, Andrew Dasburg, Randall Davy, Georgia O'Keeffe, Leopold G. Seyffert, William Zorach, Thomas H. Benton, Daniel Garber, Robert Henri, Allen Tucker, George Luks, Bryson Burroughs, Charles Hopkinson, E. W. Redfield, John Martin, Berger Sandzen, John Sloan, Cecelia Beaux, Henri Burkhardt, John Carroll, Preston Dickinson, Archibald J. Motley, John J. Folinsbee, Gordon Stevenson, Charles W. Burchfield, Ernest Flene, Marjorie Phillips, Dewey Albinson, Stefan Hirsch, Georgina Klitgaard.

The Museums include:

Metropolitan Museum of Art, New York; Art Institute of Chicago; Boston Fine Arts Museum; Brooklyn Museum; Buffalo Fine Arts Academy, Albright Gallery; Detroit Institute of Arts; City Art Museum of St. Louis; Denver Art Museum; Butler Art Institute, Youngstown, Ohio; Hackley

Gallery of Arts; Carnegie Institute, Dept. of Fine Arts, Pittsburgh; Smith College Museum of Art, Northampton, Massachusetts; Berkshire Athenaeum and Museum, Pittsfield, Massachusetts; Worcester Art Museum, Worcester, Massachusetts; Washington University, St. Louis.

Among the private collectors are:

Mrs. Harry Payne Whitney, New York; Martin A. Ryerson, Chicago; Chester Dale Collection, New York; Phillips Memorial Gallery, Washington, D. C.; Dr. George Woodward, Philadelphia, Pennsylvania; Francis H. Dewey, Worcester, Massachusetts; Theodore T. Ellis, Worcester, Massachusetts; Frank C. Smith, Jr., Worcester, Massachusetts; Paine Estate, Worcester, Massachusetts; Mrs. George Crammer, Denver, Colorado; Miss Anne Evans, Denver, Colorado; Mr. Gaston Levi, New York; Century Association, New York; Frank K. M. Rehn, New York; Robert W. DeForest, New York; Miss Lizzie P. Bliss, New York; James Alexander, Pittsburgh, Pennsylvania.

Among the galleries lending are:

Grand Central Galleries, New York; Delphic Studios, New York; Helen Hackett Galleries, New York; Rehn Galleries, New York; Reinhardt Galleries, New York; Downtown Galleries, New York; Fifty-Sixth Street Galleries, New York; "An American Place," New York.

Members of the committee are:

Herman Aspegren, Jules S. Bache, Robert J. Caldwell, Mrs. Andrew Carnegie, Robert W. DeForest, Mr. and Mrs. George N. Jeppson, Otto H. Kahn, Mr. and Mrs. Henry Goddard Leach, Jonas Lie, J. Pierpont Morgan, George D. Pratt, Harold I. Pratt, J. P. Seeburg, Hans Christian Sonne, Consul General, O. H. Lamm.

An unusual feature of the exhibition is a group of santos, primitive religious paintings from New Mexico, and another is a group of paintings by contemporary Pueblo Indian artists.

It is said that owing to the importance of the pictures included requests have been received that the exhibition be shown in five other cities on the continent, but compliance with these requests would be dependent upon the wishes of the individual lenders and no answer can as yet be given.

The exhibition includes an architectural section, arranged by Julian C. Levi of the committee on foreign exhibits of the American Institute of Architects, comprising works of such well-known architects as Cram & Ferguson, Raymond Hood, John W. Howells, Corbett Harrison & MacMurray, Meyers Murray and Phillips, Holabird & Post, Maginnis & Walsh, McKim Mead & White, Delano & Aldrich, B. W. Morris, Zansinger Borie & Bedary and others.

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## Boston Acquires Rare Prints by Dutch Master

In the Bulletin of The Museum of Fine Arts, Boston

BOSTON.—The Boston Museum has acquired two early and very remarkable engravings by a rare Netherlandish monogrammist, who was active during the third quarter of the XVth century. In the nomenclature of print rooms he is sometimes called the Master W with the Key—a name which, as Dr. Johnson once said of a preface, "does not discover much profundity or penetration." It may be observed, however, that while the artist's name has remained in doubt, his talent and originality have long attracted the notice of historians.

More than thirty years ago Max Lehrs conferred a lasting benefit on students when he devoted one of his learned monographs to this master, establishing him beyond question as a real personage. Previous writers had been able to furnish only an incomplete list of the prints with routine descriptions and measurements, and they conveyed the curious sensation of being at an immense distance from the objects they described. Lehrs outlined a substantial narrative of the artist's life and reproduced seventy-six of his engravings, many of which he identified and catalogued for the first time. Since he has traced all known impressions of the various plates, recording that they have survived in ones, twos, and threes, mostly out of reach in European libraries and museums, it is not difficult to understand why this engraver has not enjoyed the reputation accorded to some of his coevals.

Of his historical importance and high merit Lehrs makes no secret. He believes that this engraver belonged to the company of artists attached to the court of Charles the Bold; that he stood in some relation to the South German Master E S, possibly a close one; and that notwithstanding occasional lapses and inaccuracies in drawing he was one of the foremost engravers of his time and country.

It seems less important to examine his credentials further than to remember that what separates him from those two great masters of the next generation, Lucas van Leyden and Albrecht Dürer, is not a mere difference of twenty or thirty years. He

was one of the early experimenters, finding his way in a new medium and having to depend largely on his native good sense. No one had yet perfected the technique of engraving. Skill was acquired slowly by trial and error.

Even simple problems in representation were not the commonplaces of workshop practice they came to be later. Our engraver, for example, learned to use actual curving lines, whereas his predecessor E S produced



"MADONNA AND CHILD" By the Dutch "MASTER WITH THE KEY"  
Recently acquired by the Museum of Fine Arts, Boston.

only the effect of curves by joining short straight lines together at wide angles. To engrave at all in the second or third quarter of the XVth century called for some of the qualities related to genius. The early goldsmith-engravers deserve their title of Master, and their works are worthy to be considered classics, both because of what they did and because they had the hardihood to do it.

Our engraving of the "Madonna and Child" comes from the Sigmaringen collection. Students will thus recognize it as the unique first state which

Lehrs discovered many years ago in the Fürstlich Hohenzollern'sches Museum. Its austerity and serenity are in the best gothic tradition and its ornamental canopy is characteristic of the artist's delight in architectural tracery. Chronologically it is counted among his earliest works; artistically it is one of his masterpieces. In contrast to his usual practice, it is lightly printed and its extreme delicacy is at first sight somewhat misleading, as the following note from Dr. Lehrs will indicate:

"Of this engraving by the Master,  
(Continued on page 7)



Chester Cathedral by Chas. W. Hawthorne, N.A.

### EXHIBITION OF WATER COLORS BY CHAS. W. HAWTHORNE, N.A.

Including a number of interesting subjects done by Mr. Hawthorne in Spain, France and England last summer.

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Illustrated Catalogue will be mailed upon request.

Exhibition from Thursday, Feb. 20th,  
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## Boston Museum Acquires Rare Prints by XVth Century Master

(Continued from page 6)

showing the influence of Roger van der Weyden, Passavant knew only the impression in London (British Museum), which is a second state, rather coarsely reworked. I found in 1894 in Sigmaringen the present impression, which I first described in my monograph on the Master, published in 1895. I regret to have there called the Sigmaringen impression 'weak,' a mistake which I should like to rectify herewith, and which is excusable because of the lack of reproductions thirty-five years ago. One had to rely on one's memory, and the really excellent and extremely delicate impression in Sigmaringen seemed weak in comparison with the heavily retouched and strongly printed London example. Only in the course of later years were there found amongst other prints by the Master some very delicately printed first states of the same kind, which formerly I had mistaken for weaker ones, because the retouched second states seemed stronger. These are described in Volume VII of my *Critical Catalogue*, which will soon appear, under numbers 4, 10, 13, 14, 50, 53, 54, 55, 58, 59, 63, 68. So far, no second impression of the 'Madonna and Child' has been discovered in the first state."

It may be added that the British Museum's impression of the second state is also unique.

The second of our engravings by this master is a brilliant, strongly inked impression of the almost equally rare "One Masted Ship," which belongs to a series of eight prints representing one and two masted vessels. Some have their sails set, others have them reefed or lowered. In none are there any signs of life aboard. The waves appear to be treated as decorative accessories, yet in spite of their manipulated look and pattern-like arrangement, the artist has suggested the action of water and the notion of buoyancy with considerable truth. He has also paid the greatest atten-

tion to details of construction and rigging, so that his craft seem only to require manning to be made to navigate.

It is this series of vessels and a corresponding series of camp scenes and armed soldiers which encouraged Lehrs to believe that here the artist was making a pictorial allusion to the sea and land forces of Charles the Bold. The fleet of that prince did not play so prominent a part in the affairs of Burgundy as did the unfortunate army, but if our engraver was with the court in the neighborhood of Antwerp, as has been supposed, he must have had numerous opportunities to observe at first hand the different types of barks and men-of-war. The possibility remains that he may have produced his series of ships intending them as models for designers of workers in the applied arts. In any event he was one of the first of northern engravers to leave any record of his interest in them. And extreme cynics, well read in the *Memoires* of the period, might be forgiven for thinking that his representations of ships in the abstract are much more agreeable as pictures with all trace of human activity ignored.

In the *Bulletin* for October, 1919, the first of this masters' engravings to enter our collection and possibly the first to be brought to this country were described and illustrated. These were his "St. John" and "St. Bartholomew." The recently acquired "Madonna and Child" and the "One Masted Ship" represent other aspects of the artist's work; for not only is the former one of his major compositions, but a conspicuous example of how beautiful the earliest impressions of his plates could be before the metamorphosis of rework; while the latter is one of a classic series, historically valuable in that it helps to localize if not actually to identify him. In adding them to the collection the Museum has added two prints of great distinction and importance in the history of primitive engraving.

H. F. R.

## LINCOLN LETTERS ARE DISCOVERED

PHILADELPHIA.—Two very interesting letters by Abraham Lincoln to Solomon Lincoln have recently come to light in New England where they were owned by a descendant of the latter, according to C. H. Bonte in the *Philadelphia Inquirer*. The letters are now in the possession of Dr. A. S. W. Rosenbach of this city.

These Lincoln missives are of particular interest since they were written, not after he had risen to the full glory of the presidential office, but in 1848, shortly after he had been sent to Washington as a Representative from his state. They are both in perfect condition, their paper being of a very sturdy nature and the ink used of a sort which has not faded. They both contain facts about Lincoln's ancestry which must be authentic, coming as they do from his own hand. One, dated March 6, 1848, reads:

Mr. Solomon Lincoln,

Dear Sir:

Your letter to Mr. Hale, in which you do me the honor of making some kind enquiries concerning me, has been handed me by Mr. Hale, with the request that I should give you the desired information. I was born February 12th, 1809, in Hardin County, Kentucky. My father's name is Thomas; my grandfather was Abraham, the same as my own. My grandfather went from Rockingham county, in Virginia, to Kentucky, about the year 1782; and, two years afterwards, was killed by the Indians. We have a vague tradition, that my great-grandfather went from Pennsylvania to Virginia, and that he was a Quaker. Further back than this, I have never heard anything. It may do no harm to say that "Abraham" and "Mordecai" are common names in our family; while the name "Levi," so common among the Lincolns of New England, I have not known in any instance among us.

Owing to my father being left an orphan at the age of six years, in poverty, and in a new country, he became a wholly uneducated man, which I sup-

pose is the reason why I know so little of our family history. I believe I can say nothing more that would at all interest you. If you shall be able to trace any connection between yourself and me, or, in fact, whether you shall or not, I should be pleased to have a line from you at any time.

Very respectfully,

A. LINCOLN.

The other letter, written to the same man, who, though bearing the identical family name as the martyred President, was probably not a blood relation, continues the interesting discussion which was started in the first. This was penned on March 24, of the same year, and it says:

Mr. Solomon Lincoln,

Dear Sir: Yours of the 21st is received. I shall not be able to answer your interrogatories very fully. I will, however, do the best I can. I have mentioned that my grandfather's name was Abraham. He had, as I think I have heard, four brothers, Isaac, Jacob, Thomas and John. He had three sons, Mordecai, Josiah and Thomas, the last, my father. My Uncle Mordecai had three sons, Abraham, James and Mordecai. Uncle Jonah had several daughters, and an only son, Thomas. My father had an only child, myself, of course. This is all I know certainly on the subject of name; it is, however, my father's understanding that Abra-

## BROOKLYN MUSEUM OPENS TWO SHOWS

Two exhibitions were opened on February 10th at the Brooklyn Museum in the Print Galleries on the first floor. One was the Twelfth Annual Exhibition of the Brooklyn Society of Miniature Painters and the other a collection of prints called Birds and Beasts in Etchings and Wood Cuts. The former will close on February 28th and the latter on February 27th. The Miniature Exhibition had a first showing and private view at which tea was served by the Society. The exhibition is now open to the public.

Of the 132 works submitted to the jury, 87 were accepted and hung, the work of 47 artists. The jury consisted of Mr. Sherman Potts, President of the American Society of Miniature Painters; Mrs. Eda Casterton, President of the Chicago Society of Miniature Painters; Mrs. Alexandrina R. Harris, Secretary of the Brooklyn Society; and Miss Christabel Scrymser, also of the Brooklyn Society. Invitations to submit work were sent out nationally so that the exhibition has a wide scope. The selections have resulted in what is considered the best quality of work throughout of any of the Society's exhibitions so far.

One of the most important miniatures in the show is the portrait of Helen Harlow by Laura Coombs Hills which won the Rosina Boardman Prize of \$100 in the American Society's exhibition in 1928.

The other show, in a gallery adjacent to the one where the miniatures are on view, is a veritable zoo. The curator of Prints, Miss Susan A. Hutchinson has assembled by invitation and by use of the Museum's collection, 163 prints by 22 well known artists who are famous for their rendering of animal, bird and fish subjects, an amusing show. The pictures treat of rabbits, ducks, lions, tigers, kangaroos, cats, monkeys, polo ponies, camels, goats, horses, butterflies and other insects, bears, deer, mountain sheep, swans, chickens, roosters, goldfish, wolf hounds, leopards, squirrels, bison and owls. It is an approach to natural science from the standpoint of art and makes an appropriate show for a museum which has departments in both these fields.

The artists represented are Winifred Austin, Frank W. Benson, L. R. Brightwell, Roland Clark, A. Hugh Fisher, Anne Goldthwaite, Thomas Handforth, Charles Heil, Edward King, Marguerite Kirmse, J. J. Lankes, Lionel Lindsay, Fuji Makamizo, Elizabeth Norton, Hartwell W. Priest, Antoinette Rhett, Carl Runge, Mary F. Sargent, W. J. Schaldack, Will Simmons, H. E. Tuttle and P. C. Wharton.

ham, Mordecai and Thomas are old family names of ours. The reason I did not mention Thomas as a family name in my other letter was because it is so very common a name, as to prove but little, if anything, in the way of identification.

Since I wrote you, it occurred to me to inquire of Governor McDowell, who represents the district in Virginia, including Rockingham, whether he knew persons of our name there. He informs he does; though not very intimately except one, an old man by the Christian name of David. That he is of our family I have no doubt. I now address him a letter, making such inquiries as suggest themselves; and, when I shall receive an answer, I will communicate to you anything that may seem pertinent to your object.

Very truly yours,

A. LINCOLN.

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## XIIIth Century Gothic Statue Given to Rochester Memorial Gallery

From the Bulletin of the Memorial Art Gallery, Rochester, New York

By GERTRUDE HERDLE

ROCHESTER.—The XIIIth century, greatest of the Gothic period in France, when the noblest of the cathedrals were being built and the world of Christian thought had reached its height in spiritual and intellectual organization, has recently been given notable representation among the sculptures of the Fountain Court of the Memorial Art Gallery in a figure of St. Mary Magdalen in stone, richly polychromed.

It is the gift of Mrs. Charles H. Babcock of Rochester and has lately come from France, where it was removed from its original setting at the time of the French Revolution, and had passed through a number of notable collections. Its original provenance is the region of Le Mans in the Department of Sarthe, near Chartres, where, it is inferred, it had had interior placing, because of the unusual state of preservation of the sculptural details and the extensive coating of blue and rose polychrome. The figure, which is of finely grained limestone, stands five feet tall, and is installed against the south wall of the Fountain Court, balancing well in scale and supplementing in sculptural treatment the Madonna and Child of the School of the Isle-de-France, which was Mrs. James Sibley Watson's gift of last year. Dated a full century earlier than the Madonna, the new Magdalen is of that important transitional period when Gothic sculpture, still dominated by its subservience

to architecture, its mother-art, was just beginning to assert an independent existence and had freed itself from the actual fabric of the church wall, pilaster, or colonnette. Therefore, the finer sculpture of the XIIIth century retains the monumental ideal qualities which it contributed to and derived from the Gothic cathedral—dignity of line, a glyptic sense of the mass and quality of stone, and a nobility of abstracted form—all of which were sacrificed to greater realism, grace per se and individualization in the course of the next two hundred years. The smile on the face of the XIVth century Virgin is a fuller flowering of the gracious quality of expression into which the XIIIth century features of the Magdalen had begun to soften. The rhythmic tilt of the Virgin's body has carried into a more swinging movement of grace the slight bend of the earlier Magdalen as she leans to the right to poise the box of ointment on her left hip.

The Magdalen stands halfway, in the lines of Gothic sculptural development, between the architectonic rigidity of the jamb figures of King Solomon and the Queen of Sheba of the XIIIth century, also on the south wall of the Fountain Court, and the flowing rhythm of the XIVth century Madonna.

The folds of her mantle fall simply, with strong accentuation upon the vertical lines and a breaking of their severity at the left knee in a cascading of the hem into beautiful linear quality. Throughout, the sense of the bodily form and its tilted axis is vitally preserved.

The features, which wear a typical XIIIth century smile centered in the

eyes, are delineated in delicately pencilled lines and dominated by the broad plane of the forehead. Stylized waves of hair, more formally disposed than the Virgin's, frame the face under the hanging folds of the head dress.

St. Mary Magdalen, in the Gallery's new sculpture, holds the covered box which contains either the perfume which she poured upon the feet of Christ during the feast at the home of Simon the Pharisee or the spices which she had prepared for the anointing of His body—both acts symbolic of her repentance. Mediaeval Christianity had chosen the Magdalen for unusual veneration in her role of the penitent, which had brought her nearest to the weakness of men and their hopes of salvation.

The meager facts of the gospel story of her life, as the sister of Martha and Lazarus, who had mispent her riches and her life in sinful excesses until her conversion and repentance had received mediaeval addition in a legend of Provence which told of her missionary journey to France, where she retired to the desert country around Marseilles for thirty years of solitary penance. Her popularity as a saint in France was greatly quickened early in the XIIIth century by the finding of what was supposed to be her remains and those of Lazarus near Toulon and the dedication of a church to her by Charles of Provence in gratitude for his delivery through her intercession from captivity by the King of Aragon. The Gallery's statue dates from the height of this period of her widespread renown, and exemplifies the form in which mediaeval art most happily presented her—a smiling, richly clad figure, with the promise of benediction and redemption in her attitude of commiseration.

The acquisition of the "Magdalen" has completed the representation of the cycle of the French Gothic centuries in the Gallery's collection.

## Davies Tapestries To Be Included In Memorial Showing

Tapestries designed by the late Arthur B. Davies, noted American artist, are works of art to connoisseurs, but to the United States customs authorities they are merely manufactured woolens, and, as such, subject to duty like utilitarian woolens made abroad, reports *The New York Times*.

A dozen of these tapestries, for which Mr. Davies made the cartoons and which were woven by workers of the famous Gobelin factory in Paris, are to be shown to the public for the first time on February 18th when the Metropolitan Museum of Art opens a memorial exhibition of the work of Mr. Davies.

It was not generally known until after Mr. Davies' sudden death in Italy in 1928 that he had been interested in tapestry designing. So far as is known, he is the only American artist whose cartoons have been executed by workers of the famous Gobelin factory, for more than 300 years a manufactory of the French Government. Officially, the Davies tapestries are not products of the factory, since they were executed by the institution's workers in their homes, after hours.

On the few of these tapestries finished before his death, Mr. Davies paid duty of from 50 to 75 per cent when he brought them to this country. After his death Mrs. Davies was permitted to bring in six without duty, as the effects of her husband who had died abroad. On six others, however, which she brought in last summer, duty was charged.

Mrs. Davies is now awaiting the arrival here of another panel, only 30 by 40 inches, called "Animals in Eden,"

## ANTIQUES FEED WAREHOUSE FIRE

Between \$200,000 and \$300,000 worth of antique furniture, belonging to the Lans Antique Shop at 554 Madison Avenue, was destroyed in a fire which burned most of the Bristol Antique and Importing Company's four-story warehouse at 338-342 East Thirty-eighth Street, near First Avenue, at noon last Saturday.

Large stocks of period furniture, including a fine collection of Sheraton specimens, candelabra and tables, were consumed by the fire, or ruined by the tons of water poured into the warehouse by the firemen.

Three alarms were turned in, and Fire Commissioner John J. Dorman was quickly on the scene. Assistant Fire Chief Daugherty directed the firemen. They worked under difficulties, because the fire was mostly in the part of the warehouse buried in the interior of the block, and hose lines had to be run through windows and doors, down hallways and into the rear courtyard.

Anthony Dalzini, the manager of the warehouse, and three or four caretakers were the only persons in the building when the fire was discovered. They escaped without difficulty and directed the firemen in getting access to the center of the fire.

which she considers perhaps her husband's finest tapestry and which she wishes included in the Metropolitan's exhibition. It was learned on February 10th that she intends to protest the payment of duty on this work, as well as on a series of large tapestries now being completed in Paris.

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## FREER GALLERY ACQUISITIONS

WASHINGTON.—A number of important new acquisitions have been made at the Freer Gallery. The funds for the maintenance and new purchases have been provided by Mr. Freer, the donor of the gallery. The purchases have been made under the direction of Mr. J. C. Lodge, the director of the gallery.

There are several Chinese mirrors of the Tang Dynasty, from 618-900 A. D. with exquisite chasing and fine designs. These mirrors are very rare and absolutely unique. It is not realized that the collection of Chinese bronzes and jades are the finest to be seen anywhere. The museum deals in superlatives. Many of the objects shown are not equaled anywhere else, not excepting the famous museum in Peking, it is said at the gallery.

There are several bronze ceremonial pieces, including wine jars and bowls of fine workmanship and magnificent design. One large wine jar of bronze is dated from 1122-258 B. C. This is marvelously executed, with fine raised designs running around and elaborately marking the jar, which is of the Chow Dynasty and the most unique piece in the world of its kind.

There are cases of ceremonial jade, of nephrite and jadite which are also very rare, but these are, however, not recent acquisitions.

A plate of gold and silver designs set in lacquer is a great treasure. One of the designs is of a fairy chariot with wings on the wheels and the horses. This dates from the VIth century.

There are groups of new pottery. In one case there is a vase of black and white pottery, very rare in shape



"PEASANT SCENE"

By PIETER BREUGHEL

Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

and design, of Tzu-chou of the Sung Dynasty, and a wonderful bowl of flecked silver, called by the Japanese the "bowl of night," which is of the same period. A Tang jar of blue and yellow faience and a plate of blue and yellow glaze, with a unique design of a strange animal disporting itself on the surface, is one of the outstanding Chinese purchases among a number almost equally rare. Another precious acquisition is the Sung flowerpot of strawberry red and misty blue, which adds distinction to a whole case of alb bowls of the Sung period.

## VANDALS ATTACK EPSTEIN'S "RIMA"

LONDON.—Epstein's famous sculpture "Rima," in the Bird Sanctuary, Hyde Park, was again the victim of vandalism on the night of January 21st, according to the London Daily Mirror. It was extensively covered with red, green and black paint. An officer on patrol duty in the park made the discovery shortly before ten o'clock. The paint was still wet, and was dripping from the projecting parts of the figure and on part of a side panel. With other officers he made a close search of the surrounding ground, but without result. The police found paint tins which had contained green, black and red paint.

This is the third time that this much criticized memorial to W. H. Hudson, the naturalist, has been attacked. Shortly after its unveiling in 1925, it was covered with green paint, and last October it was tarred and feathered.

Of Persian pottery there are a number of new pieces, most of it made at Rhages from the XIth to the XIIIth centuries. Here are to be found some rare and remarkable potteries with painted designs of bisque surfaces or the more familiar blue-green with the delicately traced designs on the surface. A large Persian jar in blue glaze has figures of polo players in high relief. The companion vase to this jar, which is three feet high, is in the Hermitage in Leningrad, Russia.

Several of these potteries have been recently purchased. The two, groups of Chinese and Persian potteries and bronzes are valuable and well worth careful study.

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## EXHIBITIONS IN THE NEW YORK GALLERIES

MARGARET FRENCH CRESSON  
Grand Central Galleries

Twenty-four portraits in sculpture by Margaret French Cresson are now on exhibition at the Grand Central Galleries and offer an interesting contrast with the work, also still on view, of the sculptors in the modern show. The comparison emphasizes the differences in both technique and intention between the artists who are doing most to revive the great traditions of the past and those who are content with the wholly modern version of debased Greek sculpture. Contrary to the usual assumption, the academicians are, literally, the only modern sculptors, for it is they who have completely abandoned all actual connections with the past and have adopted a sentimental style of stone cutting which is completely unlike anything produced during the great periods. Because of a superficial resemblance between their work and that of the Greeks the inventors of these modern forms have deluded themselves and their followers into a belief that they are the preservers of the Greek spirit, but any intelligent comparison between a Vth century head and the "Head of Francesca" in the present exhibition will at once demonstrate the fallacy. Both are heads, but there stops any real resemblance. The sculpture commonly called "modern," while it may depart from the mannerisms of the Greeks, strives to achieve the qualities inherent in all fine work, the structural unity and composition of solid form which distinguish sculpture from carved stone.

Mrs. Cresson belongs to the company of which her father, Daniel Chester French, is so distinguished a leader. She models pleasantly and quite accurately and with a literalness which is relieved only by a romantic and Victorian sentiment.

MURIEL WILSON  
BASSETT WILSON  
Knoedler Galleries

Paintings in oil by Muriel Wilson and in tempera and water color by Bassett Wilson are shown for the first time in America at the Knoedler Galleries. According to Mr. Wilenski's foreword, "both have traveled a good deal and are well educated in the history of art; and both have taken their talent in their hands and used it to express their cultural experience and the pleasure they derive from the contemplation of the world around. . . . The pictures are the product of artists who are still enthusiastic and unspoiled."

Mrs. Wilson seems the more enthusiastic and to be more in haste to communicate her pleasures. She paints still lifes and mountains with a gushing and emphatic brush. Her husband is more given to contemplation and analysis. His pictures are carefully studied and create a more lasting impression; he has evidently tried to discover why he liked a particular scene and to present his findings with ingratiating logic.

EMMA FORDYCE MacRAE  
Roerich Museum

Original decorative effects are obtained by Emma Fordyce MacRae who is now holding an exhibition of over sixty canvases at the International Art Center of the Roerich Museum. Miss MacRae is best known for her flower paintings, but the present showing also includes figure studies, portraits of young women and Venetian scenes. Much of the effectiveness of the artist's work is due to her skillful use of the palette knife and to subtle variations of the thick impasto, often productive of tapestry like effects. A feeling for pleasing patterns and harmonious color further commend her canvases to lovers of art in its gayer and less disturbing aspects, while the "antique" finish of many works follows the trend of current fashions.

During past years paintings by Miss MacRae have been included in leading art exhibitions throughout the country. Her artistic training was received under Kenneth Hayes Miller at the New York School of Art and at the Art Students' League under Luis Mora and E. F. Blumenschein.



"FRANCESCA"

By MARGARET FRENCH CRESSON  
Now on exhibition at the Grand Central Art Galleries.CAROLINE SPEARE  
ROHLAND  
DUJAM PENIC  
ROSELLA HARTMAN  
Whitney Studio Galleries

Caroline Speare Rohland, Dujam Penic and Rosella Hartman are the current exhibitors at the Whitney Studio Galleries. Miss Hartman's flower drawings, with their extreme

precision and almost photographic accuracy, are more apt to interest the botanist than the art lover.

The six bronzes by Dujam Penic reveal an excellent technical equipment and a feeling for surface modulations. But his "Baigneuse," "Contemplation" and other nude female figures seek to substitute a graceful classicism for vigorous personal emotion.

The pastels by Caroline Speare Rohland (Continued on page 12)

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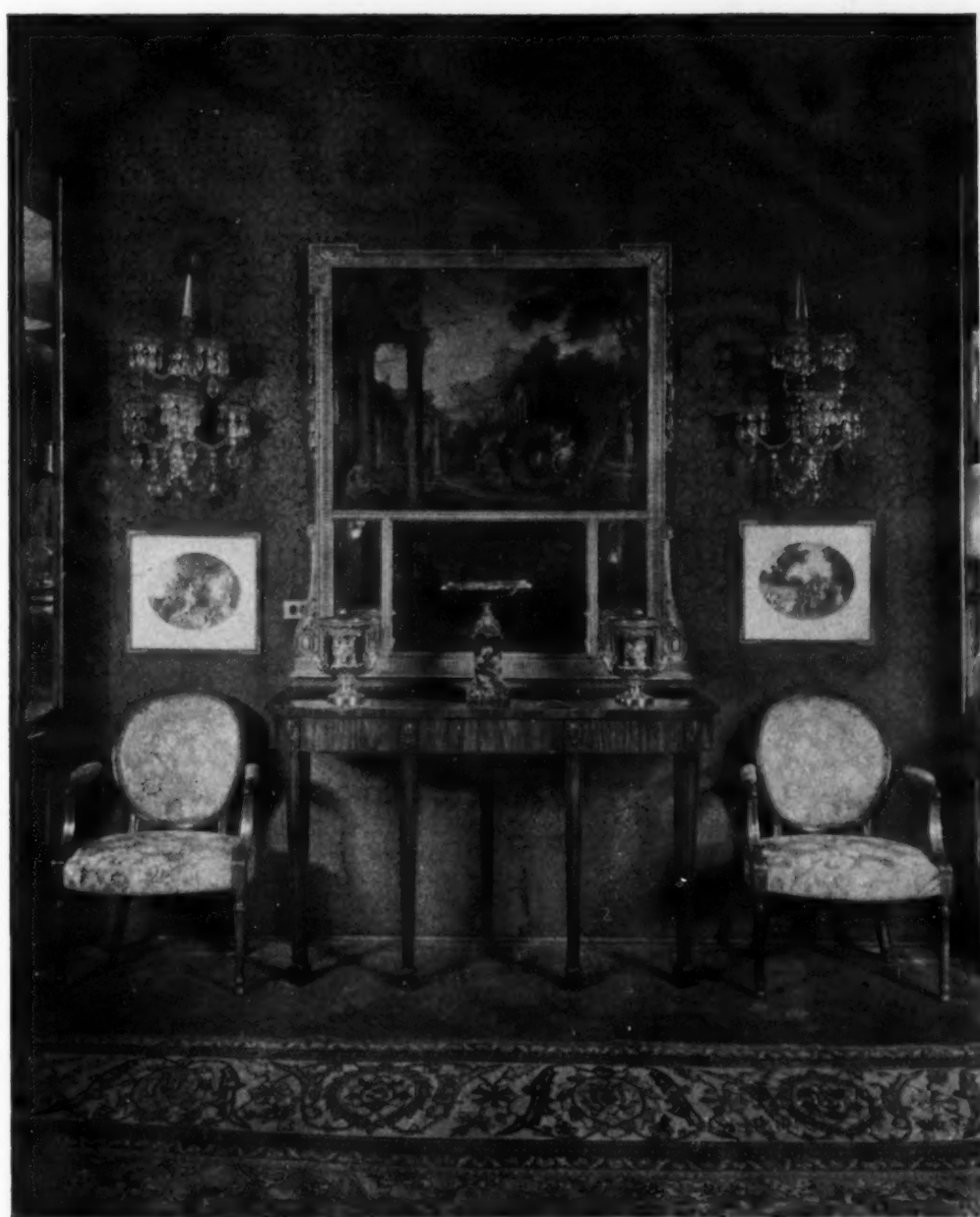


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## EXHIBITIONS

(Continued from page 10)

land are extremely lively. Though several landscapes and two good nudes are included in her group, the artist is at her best in such humorous chronicles of the human scene as "Dessert," "Five and Ten," and "Beads and Chokers." Telling details are noted in a disarmingly casual way, while a deft command of the paste medium and a style based on rococo curves give individual charm to her work.

EUROPEAN AND AMERICAN MODERNS  
Murai Galleries

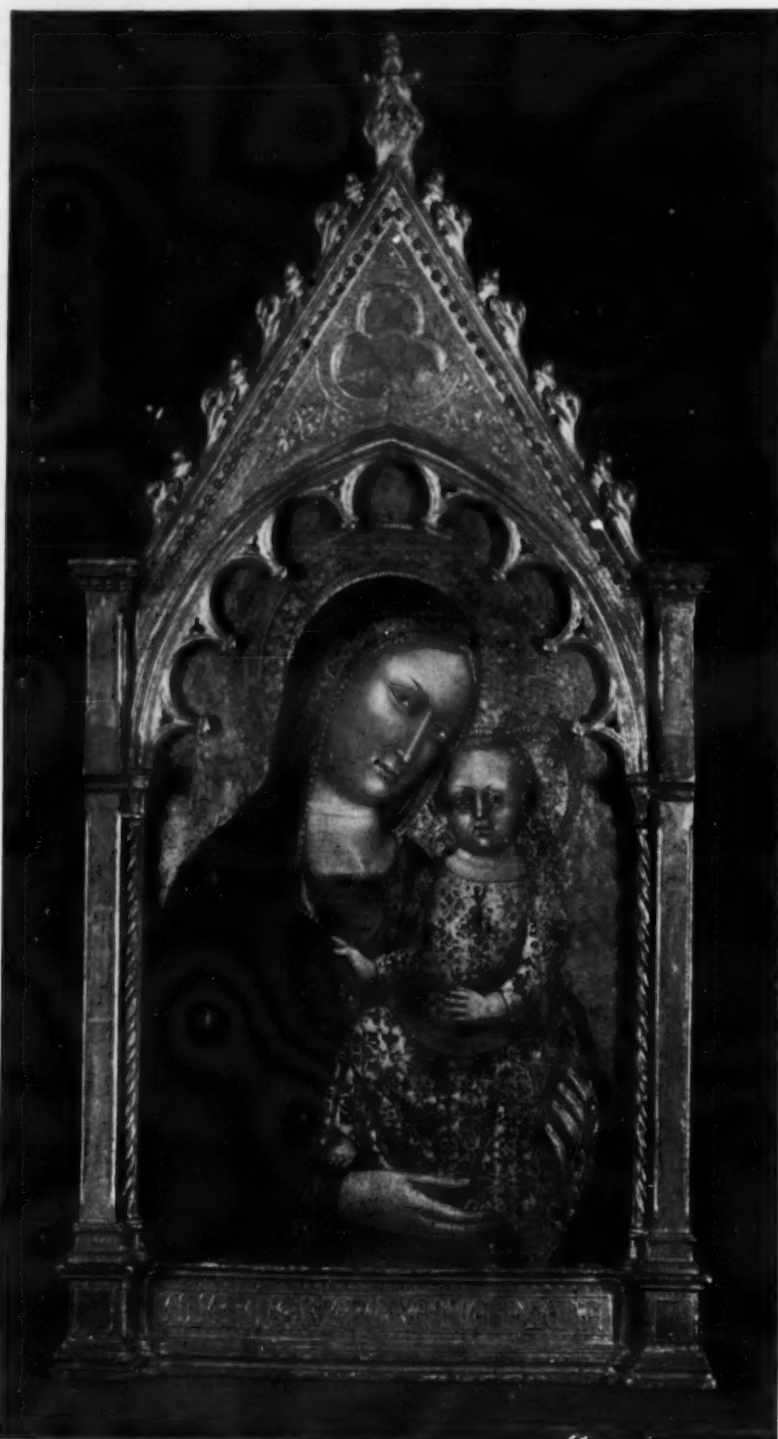
Paintings and sculptures by twelve young American and European artists will be on view at the Murai Galleries until February 22nd. Like the galleries, the exhibition is a modest one, more excellent in intent than in achievement.

The largest space is given to more or less abstract paintings by Lajos Tihany, a man who has added sweetness to Picasso and painted things which are often more obviously decorative than those of his master. He is among the first to make abstractions pretty and the quality of his pictures seems the result of accident rather than design. In one canvas, "Knife and Fork II," Tihany's good luck seems most complete; the color is unusually good and the design holds together.

Stuart Davis contributes three pictures, none of which is as interesting as that in the Grand Central show. The most ambitious is "Early American Landscape II," a somewhat satirical arrangement of filling stations and billboards. Peppino Mangravite has two well painted canvases and there is an entertaining series of water colors by N. Dirk. A still life by Solotaroff and a "Seated Woman" by John Graham are also interesting.

PROVINCETOWN GROUP  
G. R. D. Gallery

Many well known artists, together with a number whose reputations are still to be made, comprise the current showing of work by Provincetown artists at the G. R. D. Galleries. Demuth is represented by a fine water color of poppies, but both Marguerite and William Zorach seem to



"MADONNA AND CHILD"

By SIMONE MARTINI

Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

have sent work from a rather early and experimental period. Niles Spencer's "White Factory" is one of the most satisfying works in the exhibition, while among the white hopes is to be found Jido Foujita, who has originality and humor. Two wood carvings by Saul Volkert, whose name is unfamiliar to us, have breadth and simplicity of treatment.

Other artists represented in the showing are Lillian Abrams, Janice Biala, Harry Brown, Oliver Chaffee, Karl Knaths, Lucy l'Engle, William l'Engle, Joseph Meierhans, A. Portnou, Jacob Tworok, E. Ambrose Webster and Agnes Weinrich.

ERNEST FIENE  
Rehn Galleries

The place of honor in the current Fiene exhibition at Rehn's is rightly given to "Girl Reading," which seems surer in touch and more finely organized than anything we have seen by this artist. The remainder of the exhibition, which includes landscapes, a group of nudes, mother and child compositions and one or two still lifes, lacks this authoritative accent. "Girl in Red," though decorative, is

(Continued on page 13)

JAN KLEYKAMP  
GALLERIESYUAN DYNASTY  
(14th Century)  
"Shakyamuni as an Ascetic"

The Buddha was formerly Prince Siddhartha. After he left his royal home, and before he became Buddha he spent six years in search for the Way through the medium of bodily asceticism and hermit living. This figure represents this period of Buddha's life.

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## EXHIBITIONS

(Continued from page 12)

rather studied and not particularly pleasing in texture.

Most of the nudes seem to have taken on little accents of Matisse and, though as pure painting they are competent enough, none of them quite strike fire. With the exception of a river boat scene, apparently inspired by Currier and Ives, the landscapes are too cluttered with detail. A large still life of a box of chrysanthemums is, next to "Girl Reading," the most successful painting in the show.

### I. FRIEDLANDER Kleemann-Thorman Galleries

Woodcuts, etchings and a few drawings by a young Russian artist, I. Friedlander, are being given their first American showing at the Kleemann-Thorman Galleries. The best of the etchings is a lamplit interior with figure, in which effects of light and shadow are subtly handled. The landscapes in this medium are more conventional than those done in woodcut. Among the latter are to be found several Dolomite mountain scenes, of velvety blacks and quiet rhythms, that

are among the most interesting things in the show. A touch of macabre humor is found in "Clown," while the massed figures in a scene of massacre are handled with a good instinct for dramatic values. Save for a few of the etched tree subjects, which are rather conventional, Mr. Friedlander's work is vigorous and personal.

### GURDON S. HOWE Art Center

An exhibition of drawing in sepia by Gurdon S. Howe will be on view at the Art Center from February 17th to March 1st. Mr. Howe is a graduate of Harvard College where he studied in the Art Department. In 1925 he went abroad, where he remained three years, spending two winters in Paris, a year in Italy and some time in Spain and other countries.

Returning to this country he was deeply impressed with contemporary American architecture and spent the year 1929-1930 making drawings in sepia of finished buildings and of those in course of construction, attempting to reproduce in this way something of the spirit of modern American architecture. The present exhibition is the first showing of his drawings of New York.

## GALLERY NOTES

The Ainslie Galleries, Inc., in the Fisher Building, Detroit, Michigan, announced that their name has been changed to the Detroit Galleries, Inc., Mr. George H. Ainslie having retired from the Detroit branch on January 1st. The management will continue under the direction of Mr. Henry Theodore Leggett as before.

The Grand Central Galleries announce that because of the unprecedented interest in their current exhibitions they will be open on Sunday for the first time since the Sargent exhibition. On February 16th, from three until six o'clock may be seen the showing of works by artists of the Downtown Gallery, the Geneva sketches by Violet Oakley, paintings by Frederick A. Waugh and sculpture by Margaret French Cresson, formerly scheduled to close on the 15th. The Oakley sketches will remain through the 20th.

Dr. Paul Drey, of the firm of A. S. Drey, arrived on the *Mauretania* this week and will be in this country for some time.



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ONE MAN SHOWS  
AND PERMANENT  
EXHIBITIONS

The reactions of various galleries to rapidly changing standards of taste has been varied. The Grand Central has given three week's hospitality to the left wing in art and found the "wild moderns" to be a paying proposition. Other galleries, while keeping on good terms with their old exhibitors, have taken an occasional flyer in youngsters of modernistic trend. A few have capitulated completely. Mr. Macbeth, still making no truce with the enemy, has decided to abandon individual shows for a representative exhibition of more or less permanent character, chosen on a qualitative basis. This innovation brings up the merits of the one-man show versus a well selected group and in its wider implications applies to all gallery policy, whether conservative or not.

The system generally in vogue, though giving valuable opportunities to many of the younger artists, has certain inherent weaknesses. Only a mere handful of dealers adhere to the principle of limiting their exhibitions to those of genuine significance and allowing their galleries to remain dark the rest of the time. The others, in an attempt to fill up schedules and keep valuable wall space in use, tend to have interludes of oppressive mediocrity sandwiched in between exhibitions that are of real importance. Furthermore, the qualitative standard of many American artists is undoubtedly lowered by the necessity of producing a yearly output large enough for a one-man show. If we understand Mr. Macbeth's idea correctly, his plan should foster quality, rather than quantity. Instead of scattering energy upon twenty canvases, with a resultant level of competent mediocrity, possibilities of more permanent exhibition should be an incentive to



"ADORATION OF THE MAGI"

Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

SCHOOL OF GERARD DAVID

## BOOKS

## MATISSE

By Henry McBride

Alfred A. Knopf, New York  
Price, \$3.00

The latest addition to the Knopf series of monographs on modern art is Henry McBride's *Matisse*. The book is a difficult one to review, not through any fault of Mr. McBride's, but because Matisse is so challenging a subject that the temptation is to write of him rather than of the book.

Throughout his short preface Mr. McBride, by example and precept, preaches clarity. Too much of what is written about art tends only to confuse the reader, he believes, and so sets himself to write a plain tale. There are a few anecdotes, the collectors whose names will properly impress the laity are all mentioned and Matisse is presented as a genial old fellow who paints because he enjoys it, takes delight in pranks played on critics and the public and generally conducts himself like a French Leprechaun. So much almost any reader should be able to grasp, but it is possible that the few critical esti-

work of more substantial quality. The general tendency in American, as well as in foreign art, is towards overproduction. Any influence which tends towards the creation of more lasting values, is a welcome one.

mates which the author has allowed himself are so carefully sugar-coated that they will escape the general reader. And, for the sake of clarity, we should like to know just what "those higher rhythms that relate to all time" really are.

In almost any illustrated book on art the pictures are most important and it is possible that the test of an author is his ability to gather a good group of photographs. This task Mr. McBride has performed nobly and the fifty reproductions are of paintings which represent most of Matisse's moods from the earliest still lifes to the latest odalisques. For some reason one period, an early one in which Matisse experimented with almost cubistic and abstract forms, has been completely neglected. The pictures in this manner hardly fit the urbane portrait which Mr. McBride has drawn of the painter, but their omission is nevertheless a serious one. It is unfortunate, too, that only one of the reproductions could have been made in color for one of Matisse's most genuine claims to greatness is as a colorist. We may be wrong, though, because immediately after writing that last sentence we turned to the colored frontispiece and thereupon became more appreciative of the black and white reproductions.

McBride, with characteristic brilliance, draws a genial portrait of an old French papa, but it may be that he has brought out the slippers a little too soon. The old man's latest pictures are as lively as any he has

FURTHER NOTES ON  
RESTORATIONS

To the Editor of the London Times

Sir—The alterations, clumsy repaintings, and mendings Commendatore Modigliani describes in his letter to you of December 31st are common experiences to the investigator, and the field of salvage and discovery open to competent restoration is a wide one. Unfortunately the prospect is equally alluring to the untrained amateur, opportunistic dealer, and increasing horde of unqualified and callous restorers, and it is recurrently necessary—particularly at times of reawakened interest and activity—to warn such against themselves, and each other; and to counsel owners generally to exercise the utmost caution in these matters. It is so easy to assail a painting and scrub it dry of varnish. But it is doubtful if there is one hand in a hundred today which does this without also removing original pigment and glazes. And as often as not, even these exceptional hands are demoralizingly required by their best paying clients in the American market to scour old paintings down to the bone, in quest of an inappropriate mint-new appearance and burnished enamel surface, which is supposed to increase saleability.

The exhibition at Burlington House painted. And perhaps when Matisse comes to America he will explain some of his pictures to his most recent commentator so that he, in his turn, may make them clear to his readers.

presents several sad examples of over-cleaned works of all epochs; compare the newly flayed Turas with those retaining their deep toned, final painting! I have personally seen numbers of perfectly sound works irreparably maimed in this way. Gainsborough, who depended so much on his final color accent and gossamer veils of tone, has been more mishandled than any other British master; and Titian and Tintoretto, who finished with heavy glazes, scumbles and surface enrichment, have been the greatest sufferers of the Italian school. I have seen an area of crimson cloak in an untouched Titian reduced to grey monochrome in a few rubs of the cleaning pad—and that with the usual solvent diluted fifty per cent at my request. The old contention that original glazes and surface paintings are as resistant to solvents as the body of the picture, is today only the excuse of ignorance or dishonesty, as what appears to be only dirt and varnish on the stripping pad has repeatedly been proved by analysis to include pigment. No explanation at all is offered of the almost invariable necessity of muting down skinned and abraded high lights, and livid underpaintings and scars with aniline patines and other dubious devices. And frequently at the first change of ownership the unfortunate picture is delivered to another cleaner for re-varnishing, and everything comes away again, including more of the original work.

In direct consequence of these abuses there is a general decline in professional knowledge and competence, which is reflected in every private and public collection, and is a menace to every remaining inviolate work.

One safeguard against this irresponsible destruction is the X-ray, which, in spite of some incredulity, has been of incalculable value already in elucidating questions hitherto only amenable to dangerous experiment. In future all doubtful and puzzling passages and *pintimenti* may be visually analyzed and dissected by X-ray before any irremediable measures are embarked upon. If this had been done in the case of Rembrandt's "Old Woman Plucking a Fowl," the masterly final rendering would never have been removed, to leave only the inferior earlier picture. Nor would Sir Hugh Lane have permitted the erasure of the cap in the "Portrait of Philip IV," with which Titian covered a student's unsatisfactory essay at a crown. It is reported that the National Gallery pictures are now being X-rayed. If so, disasters of this sort should be impossible in future at Trafalgar Square.

But the decadence of restoration and conservation requires more than the light of X-rays! An official commission of investigation of these subjects should be appointed. While the issues are of the utmost aesthetic, moral and economic importance, they are simple and should be easily dealt with. There is no doubt the outcome would be the imposition of its recommendations on our galleries and museums; the institution of licenses and permits to restorers and dealers conforming to such, and the establishment of a permanent experimental and advisory laboratory. This could be independent, or affiliated with the Board of Trade, National Gallery, or British Museum. It would certainly pay its own way and probably be a source of great profit. Owners, executors, dealers, restorers, and students would gladly pay reasonable fees for responsible service, advice, and certificates—for which at present they do not know where to turn. The present standard for certificates, which the foreign "experts" sell at extortionate inverse ratio to the pictures' merits and claims, badly needs revising. Surely among the most imperative obligations of the living is the preservation of the great creations of the past. Let us see that we do not fail in it.

Yours faithfully,

FRANCIS HOWARD.

11 Carlton House-terrace, S.W.1.



## BERLIN LETTER

Sidibe, Pinner, Bodley and Craig  
at Flechtheim's  
Hartberg Gallery Shows  
Klossowski  
Ehmsen Water Colors Exhibited  
Rare Venetian Glass Cup at the  
Lion Gallery  
Exhibition Gallery Needed in  
Berlin  
Lepke to Co-operate with the  
Dorotheum

By FLORA TURKEL-DEI

The current offerings of the Flechtheim Gallery are as diverse in kind as they are dissimilar in execution. The most exotic of the present exhibitors is Kalifala Sidibe, an African negro, who has been raised to the rank of an artist by the current vogue for the primitive and the quaint. However, it must be admitted that his naive renditions have much in common with children's productions in civilized countries. This is not strange, since every human being repeats the general development of mankind and Kalifala Sidibe, as the exponent of an uncivilized people, sees and reproduces in terms of early youth. The catalogue informs us that Sidibe was forced to leave his tribe because he quarreled with his people, and also that he believes himself possessed of a demon who forces him to paint. If one speaks of these paintings from the aesthetic point of view, it is only because of their fresh and unbroken colors, and the naive and bucolic rendition of simple episodes from the life of a primitive people. They are crudely brushed on calico, but nevertheless have an amusing liveliness and directness.

The water colors made by Erna Pinner on a journey to Africa, which are shown in another room at Flechtheim's, differ greatly from the work of Sidibe. The cultivated European eye gives these negro types a kind of grotesque grace and bizarre comeliness. The sketches shown are extremely lively and replete with the inspiration derived from novel surroundings.

At the same galleries are to be seen paintings by Josselin Bodley, an Englishman who was born in France and continues to live there. The artist's ambition to become a part of the modern French school of painting, mentioned in the preface of the catalogue, has not been in vain. The landscapes are charming and neatly painted renditions of those beautiful countries where painters are so often privileged to travel—Italy, Spain and France. They are suggestive of warmth and sunshine, of resplendent light and deep shadows. They show small houses on river banks, fields and olive trees under a blue sky. In general, however, these canvases are a little stiffer than the work produced by French artists. The pigments are less translucent, the presentation has less ease. Nevertheless, they have enough suggestive quality to please and charm.

The fourth contributor to the Flechtheim show is Gordon Craig, whose illustrations for the *Hamlet* of the Cranach press in Weimar are displayed. A number of the blocks from which these woodcuts were printed originally served as small scale models in Craig's stage setting for *Hamlet*. The type for this publication is adapted to the special requirements of these models and the lettering and spacing of the entire volume now forms a harmonious entity. A splendid setting has thus been created for Craig's very personal interpretation of the old story, which reveals a rich imagination controlled by strict artistic discipline.

The Hartberg Gallery has done well to arrange a comprehensive showing of works by Erich Klossowski, a painter, who in the past was only seen sporadically in various shows. Now we are offered a rich harvest of landscapes from the south of France, imbued with a lyrical mood that is highly personal. Klossowski is a painter who has great feeling for the swinging rhythm, the invisible melody of a landscape, and he succeeds in transferring this close relationship into color. There is nothing studied in these canvases, nothing of calculated effect, and one may enjoy without compromise their happy tonal balance, their pure and artless design. Vegetative life and the peaceful at-

mosphere of these landscapes are made personal by the cultivated taste of the artist.

An exhibition of water colors by Heinrich Ehmsen at the Wasservogel Gallery does not do full justice to his talent. Ehmsen is one of the most gifted of the younger men in the modern movement and the verve and expressive energy of his works, shown in various exhibitions during past years, lingers in the memory. The water color medium is not full-bodied enough for his manner, the impetuosity of which demands the backbone of oil pigments. Yet one feels in a great number of these sheets the high pressure under which the artist works, the vigor and consistency of his inspiration. All evidence his faculty for creating compositions which delve beneath the surface appearance of things.

The Lion Gallery of Munich and Berlin has come into the possession of a Venetian covered glass cup from about 1500-1515, which is a very exceptional specimen of the art of glass making. It is mounted on a stem and measures about nineteen inches in height. The faultless preservation of such a large piece is a rare occurrence. Gold is lavishly applied on the surface in bands and ornaments, but a sparkling effect is attained through small dots of blue, red, green and white enamel, which are superimposed on the encircling gold lines. The decoration of the different parts of the cup is richly varied and skillfully adapted to its form, which testifies to the inventiveness and sure instinct of these early craftsmen.

The authenticity of this piece is endorsed by certificates by Geheimrat von Falke and Director Schmidt, former and present directors of the Berlin art and crafts collection, who both emphasize its rarity and splendid state of preservation. The Municipal Museum in Dresden owns a very similar piece, dated 1511, which is the only other specimen extant with a cover. The so-called Corvinus goblet in the museum at Breslau has the same unusual scalloped cincture on the base of the cup as the present piece, which is one of the finest pieces of the Venetian glass maker's art that has come down to us.

Artists of all camps have united for the purpose of accelerating the erection of a new exhibition building in Berlin. The present exhibition facilities are entirely inadequate and not at all in keeping with the city's place as the art center of the Reich. Artists and architects voiced their indignation in a recent meeting and urged that steps be taken immediately to remedy this condition. While the project is approved by the government the financial situation is a great handicap. However, in spite of these difficulties, a solution of the problem must soon be found. A suitable site for the proposed building has already been selected, in the Tiergarten near Bellevue castle.

The "Dorotheum," Vienna's government-managed auction house, has invited Lepke's Kunst Auktionshaus of Berlin to cooperate in the management of important auctions in Vienna. Arrangements have already been made by which Herr Kruger, art director for Lepke's, will assist in conducting sales at the Dorotheum.

On March 4th Lepke's Kunst Auktionshaus, Berlin, will sell the Dobrikow collection, consisting of East Asiatic objects.

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## EARLY BOOKS AND MSS. EXHIBITED

Mr. Arthur Spaeth, representing the firms L'Art Ancien S. A., Zurich, and Jacques Rosenthal, Munich, is holding an exhibition of ancient manuscripts, books and miniatures at the Hotel Commodore.

The earliest specimen of the exhibit is an *Epistolarium* written in the XIth century, beginning with a decorative page in gold on purple ground. Continuing with the early manuscripts, there is the *Guilelmus Tornacensis* (XIIIth-XIVth century), which contains a most important English miniature of the East Anglian school. The *Pelerinage de Vie humaine* by Guillaume de Degulleville, an allegorical poem in French, has 110 truly splendid miniatures. This manuscript is dated 1348. Then we come to the *Book of Hours*, written about 1350 for Blanche, daughter of the French king, Charles the Beautiful. She married the son of another French king, and her husband, Philippe, became Duke of Orleans. Besides having such an extraordinary royal pedigree, the manuscript attracts by its 29 small but most exquisite miniatures, the work of a very fine Parisian illuminator. The celebrated French bibliographer, Leopold Delisle, published in 1905 an article of not less than fifty pages on this precious book.



"LANDSCAPE IN BRITTANY"

By GAUGUIN

Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

The *Chronicle of the World*, by Rudolf of Ems (in German), written on vellum about 1300, is the best and most authentic of the 35 manuscripts which have survived of this text, and the critical edition published by G. Ehrismann in 1915 was based upon this particular manuscript, which has an added interest on account of its illumination, comprising two large miniatures and 65 quite remarkable colored pen drawings.

Turning from manuscripts to a kindred subject, single mediæval

miniatures, two of the choice selection must be specially mentioned because of their outstanding qualities: a German, perhaps Franconian miniature, about 1200, showing above the Creation of Eve, below the Fall of Man and the Expulsion from Paradise. The other is an Upper Italian work of art, about 1400, representing the saints Peter and Paul.

Beginning with the printed books, we strike four of the famous early presses: Mayence, Venice, Rome and Paris. Peter Schoeffer of Mayence is

represented by a matchless copy of the *Marchesinus* of 1470. Of Jenson's press at Venice we have two examples: the *Brunus Aretinus* of 1471, and the *Diogenes Laertius* of 1475. The beauty of Jenson's pages has never been excelled by any other printer. From the first Roman press there are likewise two books: the edition princeps of Cicero's letters, 1470, and Strabo's *Geography* (1469), the first geographical book ever printed. To the French master-publisher, Verard in Paris, is due a *Book of Hours*, printed on vellum in 1500 of which no other copy is known. Toscolano, a small Italian town, is a XVth century imprint of utmost variety. The *Aesopus moralisatus* of 1479 is one of the six early books printed there, and only one other copy is recorded of the *Aesopus* (Rylands Library, Manchester). The first German edition of the *Historia Apollonii*, Augsburg, 1471, is one of the earliest love stories ever written—probably IIIrd or IVth century. The edition princeps of Seneca's principal philosophical work, *Epistolae morales*, was printed at Strassburg between 1464 and 1473. The first edition of a German anti-semitic publication, *Beucahrung dass die Juden irren*, left Creussner's press at Nuremberg in 1473.

Turning to early illustrated books, there is the German *Plenarium*, Augsburg 1478, containing a highly important title-cut occurring in no other edition, and 57 smaller ones. Bergomensis' work on celebrated women, Ferrara, 1497, containing 172 portraits, is one of the best known of early woodcut books. The copy here shown is probably the finest ever offered for sale. Petrarch's works,

*Trionfi, sonetti e canzoni*, printed at Venice likewise in 1497, have six full-page woodcuts surrounded by fine borders. The Italian translation of the *Life and Prophecies of Merlin* which is one of the Arthurian romances, and in fact, one of the best constructed and most interesting of the series, contains a great number of charming illustrations. The *Ringerkunst* by Auerswald, Wittenberg, 1539, is the excessively rare first edition of one of the very earliest books on wrestling, embellished by 85 cuts by the famous German artist L. Cranach, the Younger. They show different wrestling positions.

Among Americana, the earliest item is the *Ptolemy* of 1511 which has a general map, not found in preceding editions, containing the first printed delineation of any portion of the North American continent. The *Luculentissima terrae descriptio* by the astronomer, Johannes Schoener, Nuremberg, 1515, is an unusually scarce Americanum. Laurentius Fries' *Hydrographia*, Strassburg, 1530, claims to be the only extant copy. It also contains a map with a part of America. The *Cosmographia*, by the Spaniard, Girava, Venice, 1570, has likewise a rare map of the world, lacking in most copies.

Among travel narratives there is a German manuscript dated 1459, of the well known oriental travels published under the name of the English Knight, John Mandeville (but really written by the Liege physician, Jean de Bourgogne). They met with an extraordinary success in their time and were translated into quite a num-

(Continued on page 18)



"Gypsy Encampment" by George Morland, 1763-1804  
Size 19 x 24 inches.

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## EARLY BOOKS AND MSS. EXHIBITED

(Continued from page 16)

ber of languages. The codex contains 81 colored drawings which are different from the woodcuts of any of the printed editions. Mention must also be made of a German illustrated edition of Breydenbach's *Voyage to Palestine*, Augsburg, 1488, the most famous XVth century book on the Holy Land.

Among the early medical and scientific books, there is the *Regimen sanitatis* by the Catalanian Arnoldus de Villanova, printed in France by an unknown printer about 1474, one of the earliest medical books to be published in that country. Of the first edition of Benedictus de Nursia's plague tract, Lyons 1477, only one other copy is recorded. Saladinus' *Compendium aromatariorum*, Bologna 1488, is the first edition of the earliest pharmacopoeia in the modern sense. Mondino's *Anatomia*, Lelipsig, about 1493, is one of the first printed books to contain the picture of a dissection. An apparently unique edition mentioned by no bibliographer is the *Reportorio de los tiempos* by Andres de Li, Valencia 1501, a Spanish astronomical and astrological work, with 32 quaint woodcuts, the work of a Spanish artist. An unusual item is the *Sefer Asaf*, a medical manuscript written entirely in Hebrew, about 1400.

Musical imprints are the *Historia de S. Leopoldo* (Passau, about 1489), one of the earliest specimens of music printing, and the *Passio Domini secundum Evangelistas*, Saragossa, 1538, a beautiful example of Spanish liturgical music.

Last but not least, the most precious item of Mr. Spaeth's exhibition is a collection of 124 broadsides printed between 1455 and 1519. Early broadsides constitute the very beginnings of journalism; they are all single sheets which were affixed to house walls, etc., as posters, or sold in the streets. Their contents are of a most varied character: calendars, publishers' and booksellers' advertisements, proclamations and edicts by popes, emperors and other reigning princes, indulgences, etc. Many relate to current events of the period: a municipal invitation to a rifle match of 1513, an account of the Constantinople earthquake of 1509. Besides there is a satirical poem on robber-knights, etc. The most important broadsides of this collection are three briefs by Pope Pius II, all printed by

## PLAINTIFF WINS SUIT OVER ROMNEY

LONDON.—According to the *Morning Post*, judgment was given by Justice Bennett in the Chancery Division on January 17th in the action in which Mrs. E. Carstairs and Mr. O. C. H. Gutekunst, executors of Mr. G. S. Carstairs, of Bond Street, W., sued Mr. Cecil Charles Trevanion, of Gloucester Road, Regent's Park, N. W., claiming damages for alleged breach of warranty, and alternatively for alleged fraud in connection with the sale of a picture said to have been painted by Romney.

The picture, a portrait of Mrs. Maria Trelawney, an ancestor of Mr. Trevanion, was bought by Mr. Carstairs for £1,500. The plaintiffs said that the portrait, which Mr. Trevanion described as a Romney, was actually a modern copy of a Romney.

Justice Bennett said that he was satisfied that Mr. Trevanion was not a fool, and, unpleasant as it was to say so, the clear conclusion at which he had arrived was that Mr. Trevanion made representations which, at the time he made them, he knew to be false.

Fust and Schoeffer, Mayence 1461. These 1461 broadsides belong to the greatest rarities of earliest printing. The last time that a collection of broadsides of similar importance was offered for sale was around 1870.

Mr. Spaeth's exhibition will continue till the end of this month.

## Ralph Booth Made Minister to Denmark

The appointment of Ralph H. Booth of Detroit as United States minister to Denmark has been announced and it is understood that Mr. Booth has accepted and will assume his duties in Copenhagen within a few months.

Mr. Booth is president of the Detroit Institute of Arts and has been very active in the Museum's affairs and it is he who persuaded Dr. Valentiner to become director there. Whether or not he will continue to hold office in the Museum during his residence in Copenhagen has not been announced.

"In my judgment," continued his Lordship, "the picture had very little value at all. On the evidence, the value I put on the picture in its frame is £10. The result is that the damage sustained by Mr. Carstairs' estate was £1,490 and there will be judgment for the plaintiffs for that sum and costs."

On the application of Mr. J. B. Lindon, for Mr. Trevanion, a stay of execution was granted on the terms that Mr. Trevanion brought the £1,490 into court and gave notice of appeal within the specified time.

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## Central Asian Art in The Collection of The Kleycamp Galleries



LIFE-SIZE HEAD OF A BODHISATTVA

*Presumably Avalokitesvara, God of Compassion. From the Rawak Stupa.*



HEAD OF BUDDHA IN STATE OF CONTEMPLATION

*Ushnisha, outlines of eyes and lips painted vermilion, the finest sculpture discovered in Central Asia.*



STUCCO PANEL DECORATION OF A BIRD SURROUNDED BY ACANTHUS DESIGNS

*From a temple at Gialma.*



PAINTED FRESCO FROM DANDAN UILIG

*Buddha in state of contemplation, exquisite in coloring.*



AGANDHARVA, AERIAL DEMON

*A musician of Indra holding a red shawl, background of green clouds. From Dandan-Uilig.*

(Continued from page 3)

leading through Turkestan and Kashmir, have left to us glowing accounts of the wealth and splendor of Turkestan cities and sanctuaries. The early Buddhist art of India, as developed in Gandhara, partially under Hellenistic traditions, was transplanted to Khotan at an early date and called into being a new school of art, one of Iranian Buddhism, perhaps more spiritual than the Indian Mother as

well as superior in artistic quality and expression.

The Buddha and Bodhisattva heads in the Kleykamp collection are eloquent witnesses to this fact and belong to the finest creations of this religious art, which has pervaded the life of the whole Far East. The painted frescoes are equally superb and distinguished for their emotional qualities, profound religious spirit and delicate coloration.

Not much is left in Turkestan. It will be difficult, if not impossible, to discover much more, and it will be still more difficult to be permitted to take the material out of the country either by way of China or Russia. This is an excellent opportunity, perhaps the last chance, to acquire a good collection of Central Asian antiquities. It would be desirable to see this important collection kept in the United States. It is not only of artistic quality, but also of great scientific interest and would form a valuable foundation for a profound study of many problems and subjects. It will serve the cause of art as well as of science and higher education. It will felicitously fill a gap which has heretofore existed in our public institutions, and will open our eyes to a new and beautiful world which up to this moment has been closed to us.

beads. It is beautifully enameled and is said to be the largest Egyptian necklace ever found.

Thirty statues and two Canopic vases of a kind discovered previously by the American, Dr. Reisner, have been found. They are dark baked earth and are very ornate.

One statue is inscribed:

"Ra Ouer, intimate friend of the King, master of the royal robes, master of ceremonies, barber of the King, well beloved of the King."

Another is inscribed:

"Treasurer of the King, guardian of the water for the royal ablutions." Still another runs: "Prince of Nohob, keeper of King's cellar, priest of the God Mena," and another, "Kaim Nefret, prince of the palace, steward of the cultivated land and of the waters and foreshore."

All are the work of the Vth Dynasty and have been pronounced very good. The decorative work of the tomb is held to be of a very high order.



LIFE-SIZE HEAD OF BUDDHA

*From the Rawak Stupa.*

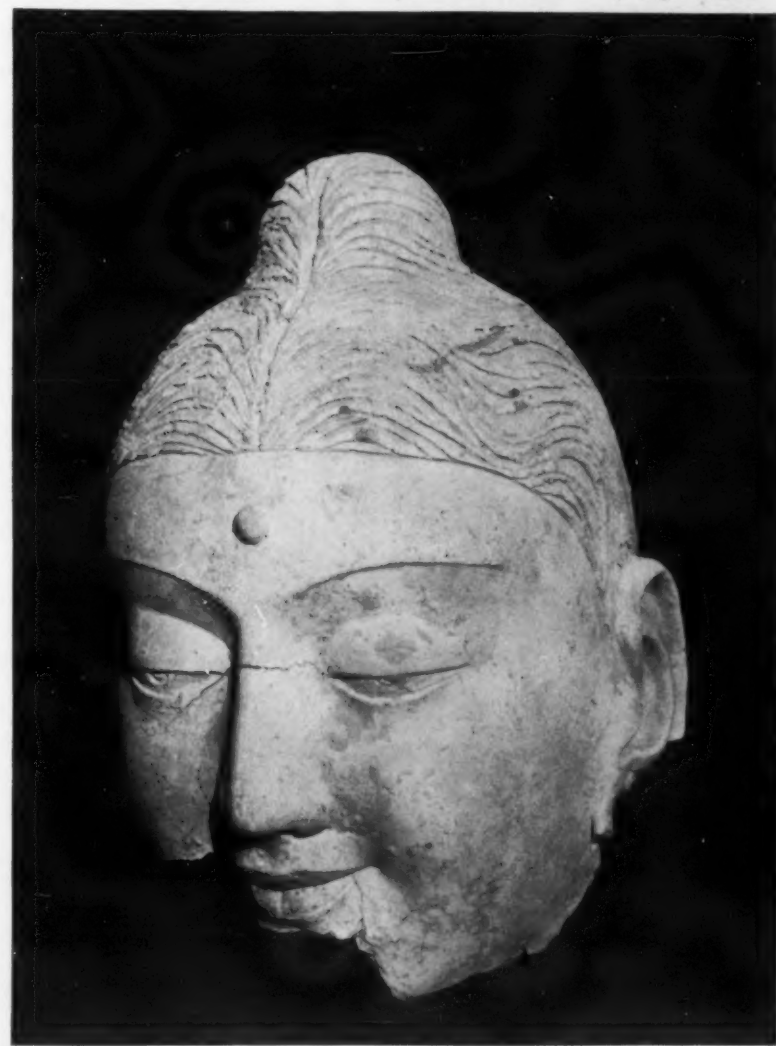
### LARGEST EGYPTIAN TOMB UNEARTHED

CAIRO.—The largest ancient Egyptian tomb ever unearthed has been found during excavations near the Sphinx by the Egyptian University expedition, according to a wireless to *The New York Times*. The expedition is under the direction of Selim Bey Hassan, native Egyptologist.

The tomb, that of Ra Ouer, High Priest of Nekheb, goddess of Upper Egypt, measures 500 by 100 feet and has two stories. It contains eighty compartments and thirty labyrinths. A mummy found within it has not been identified, but is believed to have been an assistant of Ra Ouer.

In the mummy's coffin was a human hand, and nearby was the skeleton of a man with one hand missing. The throat of the mummy was damaged. The archaeologists believe that by a strange coincidence heavy masonry fell on the man whose hand was cut off while he was robbing the dead. Under a statue of Ra Ouer, who was also the royal barber of his day, were two flint razors still sharp enough to remove hair.

A necklace, which the robber had removed from the mummy, was found. It contains 4,000 gold and lapis lazuli



OVER LIFE-SIZE HEAD OF A BODHISATTVA

*From the Rawak Stupa.*





"THE ADORATION OF THE MAGI" By HIERONYMUS BOSCH  
Included in the Roerich Museum sale.

## GOOD PRICES FOR FRENCH FURNITURE

PARIS.—Two of the sales at the Hotel Drouot on January 27th attracted a rather large attendance. Both consisted of old art objects, faïence and porcelain, some good pictures and old furniture of the good periods.

The sale in Room 6 brought a total of 218,000 francs. Among the best prices was 11,200 francs for a canvas of the XVIIIth century French school, "La Corbeille de Fleurs." A military scene of the XVIIIth century Dutch school brought 4,000 francs and a panel by Baron Regnault, "Venus et l'Amour," 8,000 francs. An XVIIIth century china statuette attained 2,500 francs; an XVIIIth century carved wood vase, 2,200 francs; a Louis XVI clock in chased bronze, 5,200 francs; a Louis XVI clock and a pair of candelabra in white marble decorated with bronze subjects, 10,000 francs.

The bidding for the furniture was animated. Six Louis XV cabriolet armchairs brought 7,000 francs; a Regency armchair in wood, covered with point tapestry, 7,100 francs; a Louis XIV glass case, in black wood and tortoiseshell and brass marquetry, 5,000 francs; a Louis XV oval table with white marble top, 23,000 francs; a Louis XV chest of drawers in veneered wood, with the stamp of Garel, 39,100 francs; a XVII century piece of furniture in veneered wood, 11,500 francs.

At the other sale, in Room 10, a Flemish tapestry of the beginning of the XVIIIth century reached 7,000 francs; three Regency armchairs in waxed walnut wood, 9,000 francs; a Louis XV woman's desk, with Criaerd's mark, 5,600 francs; a small silver sablier, of English make, of the middle of the XVIIIth century, 2,000 francs. There was also a painting on wood, by Vallin, representing a girl's head, which went for 2,100 francs.



"CHRIST IN THE GARDEN OF GETHSEMANE" By JOACHIM PATINIR  
Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

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# MAZER BOWLS OF THE MIDDLE AGES

## Early Ceremonial Wine Cups in Their Relation to the Form and Decoration of Later Domestic Silver.

By EDWARD WENHAM

In America, ceremonies attendant upon the drinking of wine have been relegated to the past—at least by those who respect the decrees of our constituted mentors. Yet even that minority unconsciously perpetuates the traditions originating from this world-old form of expressing hospitality, for more than one of the various customs which are part of our present-day conventions were primarily associated with the wine cup. Few of us recognize the reason for a man raising his hat to a woman or for removing it

when entering a house, yet both of these gestures and that of shaking hands are survivals of the etiquette of wine drinking in the Middle Ages.

In those early times the proffering of a cup of wine was a token of friendship. When two armored knights met, the host's good intentions were recognized by extending the hand and accepting the cup. To drink the wine it was necessary for the knight to remove his helmet and thus expose himself to a dagger that might be treacherously driven into his throat. Hence, when a man doffs his hat today he is merely repeating the age-old method of acknowledging the goodwill of another towards himself.

We could mention other modern customs which are relics of those more romantic times, but our purpose is to discuss the wooden mazer bowls, the



PLAIN WINE CUP OF THE XVTH CENTURY

Showing the mazer-like bowl. In the Victoria and Albert Museum.

earliest ceremonial wine cups of the Middle Ages and also to touch briefly upon the repetition of their shapes in later domestic silver. Then, too, as we follow the development of simple wooden bowls into the splendid silver goblets of later centuries, we note that the ever increasing refinement of the vessels is accompanied by greater elegance in the manners and customs connected with the ceremony of the wine cup.

Obviously, elegance could hardly be expected when mazer bowls were the customary vessels for holding wine at table. These objects that are so eagerly sought today were shallow bowls of turned wood, ranging from about ten inches to four inches in diameter. An analogy might be found in the effort to drink wine from a small salad bowl or tea from a saucer and at the same time display dignity. In the actual name "mazer" we have an example of a vessel obtaining its designation from some feature of its material. The wood used for these bowls was generally maple selected from the bole or some part of the trees from which a number of branches grew. Naturally such wood, when turned, showed a number of small spots, similar to those in "bird's eye maple," and though some of our modern dictionaries suggest that the word "mazer," derived from the Icelandic *masurr*, it was probably a form of the German *mase* or *masa*, meaning a spot. In fact "measles" is also from the German word signifying spots.

Doubtless the bole or other selected part of the tree was preferred because the interwoven fibres rendered it less likely to warp. Further, when polished, it had a more decorative surface. In passing, it is perhaps of interest to mention that the word "bowl" as applied to mazers and to later vessels is merely another form of "bole" from which the mazer was turned.

Any collector who is the fortunate owner of an example of these early drinking bowls or has examined them knows the enthusiasm and, it must be admitted, the covetousness they inspire. Their very simplicity is their beauty and the keenness with which they are sought is reflected by the remarkable prices paid for those offered in more recent years. One that has lately been acquired by a prominent American collector is the celebrated Saffron Walden mazer sold at Christie's for £2,900 (\$14,500). And, in view of this high figure, it is worth

while to recall other similar bowls, offered in the past thirty years as illustrative of their extraordinary enhancement of value during that period.

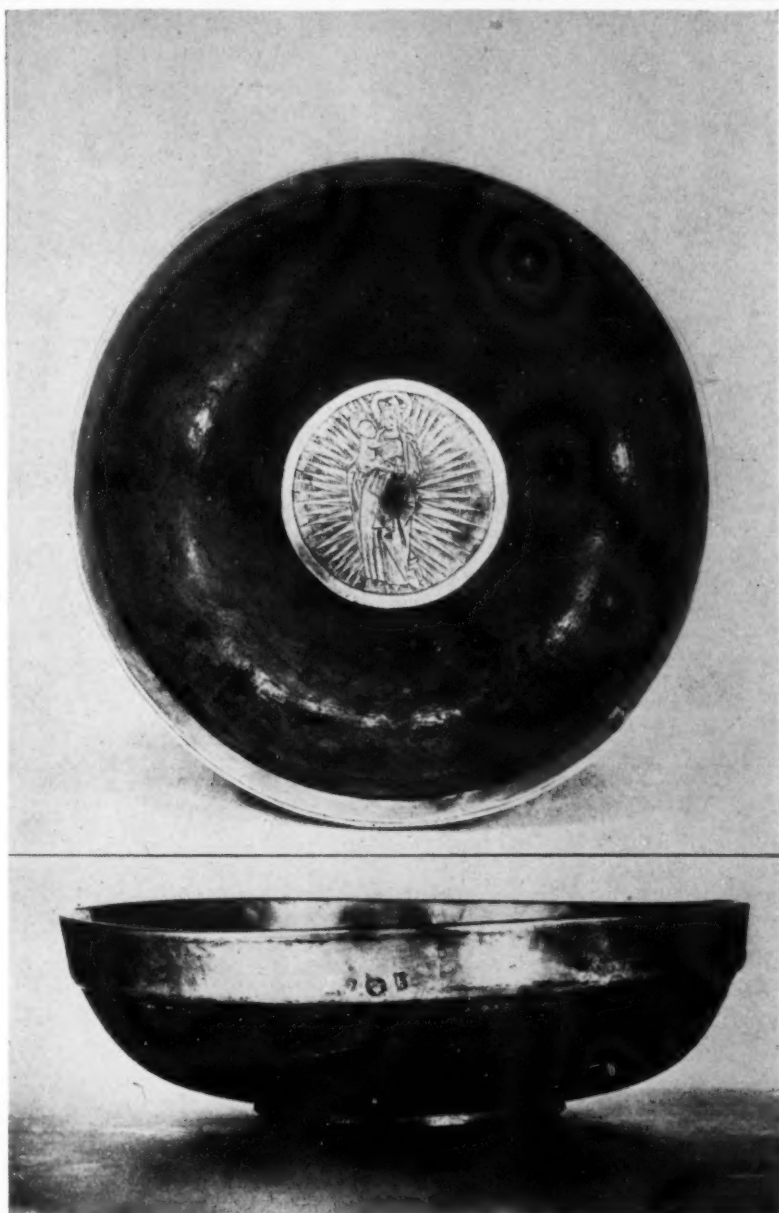
In 1902, one was sold for £170 (\$850) and another brought £140 (\$700) a year later. By 1905, the increased interest in old silver expressed itself in a bid of £500 (\$2,500) while three years later a collector paid £2,300 (\$11,500) for the mazer bowl offered at the dispersal of the Braikenridge collection. The latter as well as that from the Saffron Walden Almshouses is included among the illustrations and each is representative of the outstanding characteristics of these interesting objects. The Braikenridge bowl possibly lacks all the romance associated with the one that has for five centuries been in the possession of the Saffron Walden Almshouses, but it is none the less historic.

Around the rim are the words, "BE

YOW MERE AND GLADE AND SOO THE MASTERS TOKERY'S DO BYDE" (Be you merry and glad and so the master tuckers do bid), "Masters Tokery's" referring to the tuckers who were part of the Fullers' Company or Guild, who tucked cloth as distinct from "filling it."

Though the Saffron Walden mazer is only twenty-seven years earlier than that from the Braikenridge collection, there is a marked difference in the style of the silver rim. The silver band around the upper part of the Braikenridge bowl not only has the decorative value inherent in the Lombardic lettering of the words quoted above, but it likewise shows a finer technique in the treatment of the small animal and other figures, fruit and flowers placed between the several words. Below this is a cable band

(Continued on page 22)



PEPY'S MAZER BOWL, HENRY VII PERIOD  
Formerly in the Saffron Walden Almshouses. Recently acquired by an American collector. Photograph courtesy of Christie Manson & Wood.

THE STUDLEY BOWL, SILVER GILT  
LATE XIVTH CENTURY  
Photograph courtesy of the Victoria and Albert Museum.



TWO VIEWS OF MAZER BOWL  
Diameter 5½ inches, depth 1 inch. Photograph courtesy of James Robinson.

COVERED BOWL BY THOMAS RUSH, 1736  
This bowl, from the collection of the Goldsmiths and Silversmiths Company, shows a distinct relationship to the medieval mazer bowl.



HENRY VIII MAZER BOWL  
Sold in 1908 for \$11,500.





## MAZER BOWLS OF THE MIDDLE AGES

(Continued from page 21)

and a horizontal row of studs placed at intervals, while the lower edge of the silver-gilt rim is scalloped and rayed. The print or boss is also quite elaborate, the outer edge being fringed and inclosing a cable molding with a center plate incised with a cypher and foliation.

The print or boss is an umbilical ornament applied to the inside center of the bowl. This would seem to have been a continuation of the convex form found in certain ancient Greek and Roman vessels, though it may be that in wooden bowls it was used to cover the mark made by the turning of the lathe chuck. This latter theory is supported by the fact that the print is still used on the turned wooden bases of coasters and decanter stands.

In contradistinction to the Braikenridge mazer, the Saffron Walden example has a rim that is quite plain, the only applied ornament being the figure of the Virgin and Child engraved on the print. Frequently the Saffron Walden bowl is referred to as the "Pepys Mazer," from the following entry made by the famous diarist when he visited the Almshouse in 1659.

"In our going, my landlord carried us through a very old hospital or almshouse. They brought me a draft of their drink in a brown bowl, tipped with silver, which I drank off, and at the bottom was a picture of the Virgin and the Child in her arms, done in silver." It is also mentioned in the original records of the almshouse as, "a broad cup to drink in, price 40 shill ye wech Cupp Margaret Bregcheman gave..."

Despite the fact that these wooden bowls were the drinking cups in common use during mediaeval times, comparatively few have survived. At the same time it must be realized that silver mounted mazers were used only by the wealthy families. The "green" or wood cups of the more humble retainers were not even made of maple, for this rarer material was restricted to those bowls to be embellished with silver rims and prints. Beech and other less important woods were the materials from which the plain cups of the poorer people were turned, but few of these have survived, because the more advanced silver drinking vessels superseded the mazer bowls and pottery replaced the plain cups. Thus neither the bowls nor the cups retained any value and, unfortunately for present-day collectors, disappeared.

None the less there are enough silver mounted mazers extant to allow us to follow the refinements that were gradually applied to these vessels and eventually resulted in the goblets, tazze, standing and other wine cups, which, in turn were afterwards models for our table glass. Yet it is probable that the average layman, when viewing any of the important collections which include one or more mazers, rarely gives but a passing thought to these simple bowls, although they were the originals of many later shapes. For while these ancient drinking vessels were only plain turned bowls, stylistic variations and a certain elaboration give evidence of continuous technical improvement.

In Harbledown Hospital, Kent, England, there are four mazer bowls, one, dating from the first half of the XIVth century, being about nine inches in diameter and some three inches deep. The band around the rim is plain silver-gilt, but the print is finely decorated with a picture showing Guy of Warwick slaying a dragon pursuing a lion—which, according to the legend, afterwards remained with Guy of Warwick as a constant companion. This example is raised on a silver foot, though the latter doubtless post-dates the bowl by at least a century.

In the raising of the bowl on a foot, however, we have the first sign of the evolution of later drinking cups. In time, the original plain silver band around the rim was extended inside to form a lining and was also made deeper, doubtless to give a greater capacity to the bowl, which due to the small piece of maple wood was necessarily shallow. This deeper lip band was fitted in such a way as to give a funnel shape to the top of the bowl but the lower section retained the original form. We have a relic of this funnel shaped mazer in the present day goblets and other glasses on stems, which have bowls that rather follow the outline of a thistle blossom.

Mazer shapes are also apparent in the wine cups we speak of as tazza,

derived from the Italian word for cup, adopted by the English to denote a stemmed wine cup having a shallow bowl, with or without a cover. These first appeared among English domestic plate at the beginning of the XVth century; later they lost much of their elaborate decoration and before the middle of the XVIIth century had been replaced almost entirely by the small individual wine cups. But the shape of the tazza was retained and is present in the shallow circular-bowl champagne glasses of our own time. In other words, the bowl of the mediaeval maple wood mazer is repeated by modern silversmiths and glassmakers.

Observable traces of the same inspiration appear in the silver wine cups of the XVth century as well as in the table glass of today. But there are various minor changes to allow the bowl more capacity. The splayed shape might be retained but the sides would be lengthened or the bowl made deeper by elongating the former rounded bottom to a point where it joined the stem.

Wherever the fundamental shape of the mazer bowl was adopted, it will generally be found in vessels connected with wine drinking. The small wine cups of hemispherical form which we call tumblers, because the lack of a foot rendered them unsteady, are mentioned in ancient documents as "boles" or "bowls." These were made during the XIVth century but such as are obtainable now usually date from the XVIIIth century. "Wine tasters," those delicate shallow silver bowls decorated with punched designs, are another relic of the mazer shape; further, many of them have an ornamental center recalling the print or boss of the mediaeval wooden bowls. The same is true to a certain extent of saucers—not the type associated with tea and coffee cups, but the earlier silver pieces intended to hold a sauce or an infusion. Punch bowls and monteiths, which date from the Georgian period and earlier, are other forms obviously derived from the mazer.

As previously noted, coasters and decanter stands, which came into use in the late XVIIIth century, also retain a relic of the mazer. At that time it was the fashion to remove the tablecloth for dessert, and to "coat" the decanters on the polished wood, hence the introduction of coasters. And these preserve something of the ancient turned drinking bowl in the silver print fastened to the center of the turned wood base. A similar continua-

## LONDON CONSIDERS FUTURE EXHIBITION

LONDON.—One effect of the exhibition of Italian art at the Royal Academy—as of the Flemish and Dutch exhibitions before it—has been to whet the general appetite for more of a similar kind, according to *The Times*. Every effort will be made in England to continue the series. Though nothing has been decided officially—it is by no means certain that the Royal Academy galleries will be available next winter—the possibilities are already being unofficially explored, and among the countries to which tentative approaches have been made are France, Germany, Spain, and Persia. As to which should come first—say in 1932—that depends upon a great many circumstances besides obvious desirability and willingness upon the part of the government and private owners of the country concerned; there has to be considered the question of readiness for a fully representative exhibition and also the law of the particular country respecting the removal of works of art.

In this last matter there can be no doubt that negotiations would be made easier by a speedy putting into effect of the recommendation of the Royal Commission on National Museums and Galleries that a short act of Parliament should be passed enabling the National Gallery, the Tate Gallery, and the British Museum to lend works abroad. We cannot always be takers and not givers in such friendly interchanges.

The possibility of an exhibition of German art excites interest of a special kind. Since the full development of painting the German masters, though of great importance, are comparatively few: Dürer, Altdorfer, Baldung, Cranach, Holbein, and Elshelmer pretty well exhausting the list. Holbein has a special meaning for us for obvious reasons; his studio in London has been

## DAWN AGE RUINS FOUND IN MEXICO

MEXICO CITY.—The Associated Press reports that recent archeological discoveries in the Valley of Mexico and indeed within the city of Mexico itself, have indicated the possibility that specimens of great importance are still hidden beneath ground where the white man has ruled for four hundred years.

Although excavations in the Valley of Teotihuacan, twenty miles outside Mexico City, began a quarter century ago, it was only within a few months that twenty-five new pyramids and other prehistoric ruins were discovered in that supposed cradle of North American civilization.

Likewise within the past few weeks excavators have penetrated the interesting pyramids of Tenayucan, at the edge of the city, to discover smaller pyramids of great age, upon which newer pyramids had been superimposed.

In the past year discoveries have been made within a square of Mexico's central plaza, palace and national cathedral. In excavating for a new building several small, well preserved pyramids of considerable importance were found.

tion of the tradition probably accounts for the slightly domed center of the bottom of the shallow silver bowls known as porringer.

That the mazer shape was utilized by mediaeval silversmiths is apparent from the Studley bowl, shown here by courtesy of the Victoria and Albert Museum. The height of this piece is five and a half inches, the diameter of the bowl at the top having the same measurement. The actual bowl shows a more decided relationship to the mazers with the deep silver lip-rims. Several of these are among the Oxford University plate and the Oxford University Press has graciously accorded us the privilege of reproducing several illustrations from the catalogue of the College Plate, recently published by them. From these illustrations it will be seen that the addition of the wide silver rim results in a contour similar to that of the Studley bowl; also, that the shape of the present-day glass, mentioned as being thistle shape, retains the slightly angular outline caused by joining the silver rim to the wooden bowl.

called "the cradle of painting in England"; and Elshelmer had an important influence upon the art of both Rembrandt and Rubens. But, so far as painting is concerned, it is from the German primitives that the exhibition would derive its special appeal to students; from the school of Cologne in particular, with its names of William of Cologne, Stefan Lochner, the Master of the Life of the Virgin, and its complicated relations with the early art of Flanders. The German engravers, including Martin Schongauer and Dürer himself, would contribute an important section to such an exhibition, and there would naturally be a full representation of Gothic craftsmanship in wood, metal, glass, and ceramics. It would, indeed, be pre-eminently a Gothic exhibition.

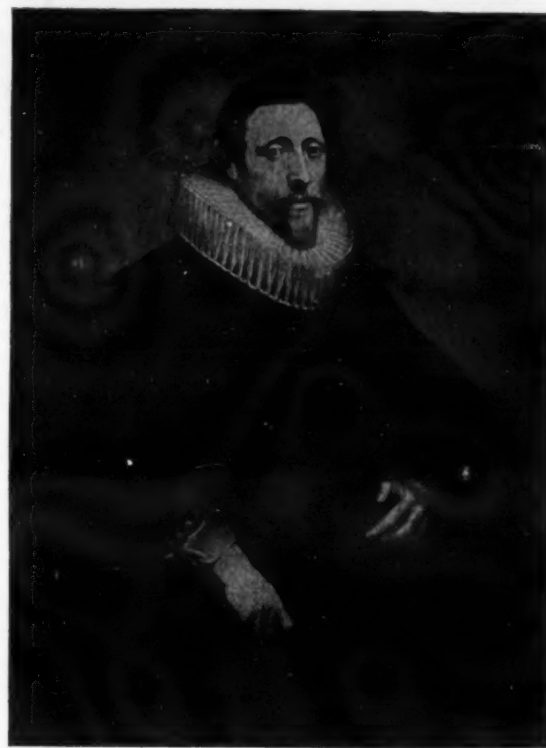
## PRINTS IN RECENT LONDON SALE

LONDON.—Messrs. Puttick and Simpson concluded, on January 17th, a two days' sale of modern etchings, old engravings and drawings, from various sources. A pair of aquatints, in colors, "La Petite Fete Imprevue" and "Les Chanteuses du mois de Mai" brought £76; and eight pencil drawings of Fox-hunting subjects, by Henry Alken, four of which have proof woodcuts by Williams, £58 (both Spencer). Three signed etchings by Muirhead Bone were "The Ballantrae Road," which fetched £68; "The Old Court House," Glasgow, £21 (both Colnaghi); and "Old Palace, Culross," £30 (McDonald and Nicholson).

In the same rooms on January 16th a set of three Chinese paintings on silk of scenes from the life of General Kuo Tze I (A. D. 697-781) sold for £68 5s. (Sayers). This was included in the collection sent by Mr. J. Martinek, of Shanghai.

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"MR. WILLIAM SETON"

In the sale of paintings from the Peter W. Rouss and Leonard L. Stein collections at the American-Anderson Galleries on February 20th.

By GILBERT STUART

## SELIGMANN ART TO BE SOLD

BERLIN.—The dispersal this spring, at Ball and Graupe's, of the famous collection of mediaeval art formed by Dr. Leopold Seligmann of Cologne promises to be one of the most spectacular events of the auction season.

The collection, which enjoys a great reputation in scientific circles, was shown to the general public at the millennial exhibition in Cologne in 1927, and is now displayed in the Schnuttgen Museum in the same city. Mediaeval objects from the early Christian era to the time of the Gothic style at its height are included in the collection. Dr. Seligmann is widely known as a discriminating and scientifically trained connoisseur who wished to assemble for study an aggregation of paramount rank, valuable in the solution of problems in his favorite fields.

Pending the arrival of the collection in Berlin, it is only possible to enumerate the most interesting items. Among the arts and crafts objects are early Christian ivory plaques, fibulae, bronze utensils and weapons from the time of the wanderings of the nations. In the fine group of Byzantine enamels is the earliest known specimen of mediaeval champlevé—a round plaque of the VIth century with the portraits of Constantine the Great and Empress Helene. There are further a rich variety of Romanesque and early Gothic metal objects—bronze aquamanile, candelabra, patens, ciboria

and reliquaries—which were produced in French and Rhenish workshops. Among these is a piece executed by the famous German goldsmith Theophilus, who lived in the second part of the XIIth century. Ivory objects include one of the oldest chessmen of European origin.

The sculptures of the collection are also of unusual quality. A splendid series of Madonnas include a "Virgin

Enthroned," from the early XIIth century, which stands out among the rare examples of early Romanesque figures of the Madonna that have come down to us. A "Madonna and Child," from the middle of the XIVth century, belongs among the finest specimens of Franco-Rhenish art. Rare Nottingham sculptures in alabaster and Gothic figures from Burgundy are also found in the collection. F. T. D.

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"LA BAIGNEUSE"

By GUSTAVE COURBET

In the sale at the American-Anderson Galleries February 20th.

## GALLERY NOTES

Mr. William M. Odom, director of the Paris Ateliers of the New York School of Fine and Applied Art, sailed

for Paris on the *Aquitania*, Saturday morning, February 8th. Mr. Odom has been in New York for the past month and is returning to Paris to be present at the reassembling of the Paris school on February 17th.



"DEER BY A WATERFALL"

By GUSTAVE COURBET

In the sale of paintings from the Peter W. Rouss and Leonard L. Stein collections at the American-Anderson Galleries on February 20th.

## COMING AUCTION SALES

AMERICAN-ANDERSON GALLERIES  
ROUSS-STEIN PAINTINGSExhibition, February 15  
Sale, February 20

Paintings from the collection of Peter W. Rouss of Bayville, Long Island, and of Leonard L. Stein, together with other consignments, will go on exhibition at the American Art Association-Anderson Galleries, Inc., on February 15th, prior to their sale on February 20th. Works by Gilbert

Stuart, Gainsborough and Ozias Humphrey are features of the English XVIIIth century group. Other outstanding paintings in the sale number two Courbets, an Edouard Manet, an interesting Wyant landscape and several Blakelocks and Remingtons.

The portrait of William Seton by Gilbert Stuart was exhibited at the Charity Art Exhibition, Baltimore, Maryland; described in Lawrence Park's *Gilbert Stuart*, (1926, Vol. II, No. 746, p. 675); described and illustrated in George C. Mason's *The Life and Works of Gilbert Stuart*, (p. 254); and engraved in line and stipple for *Financial New York*. The picture shows the seated figure of a middle-aged gentleman, wearing black coat and striped gray waistcoat. In his left hand is a document. His right rests

upon a table, behind which hangs a rose drapery.

Gainsborough's "Captain Bragge" was purchased from a member of the Bragge family, England, and has passed through the hands of M. Knoedler and Company, New York, and been exhibited at the Fine Arts Galleries, Toronto (1926). It is sold to close an estate, by order of the New York Trust Company. Gainsborough painted this portrait of Captain Bragge and one of Mrs. Bragge about the time of their marriage in 1762. The picture shows a waist-length figure turned to the left, the head in three-quarter profile, painted before a dark background within an oval. The sitter is depicted with powdered hair and wearing a

(Continued on page 25)

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### TILLINGHAST-NORTON- RITCHIE AUTOGRAPHS Exhibition, February 19 Sale, February 25, 26

According to the announcement of the American Art Association-Anderson Galleries, Inc., the Tillinghast-Norton-Ritchie, et al, collection of autographs will go on exhibition at the Galleries on February 19th, to be sold the afternoons of February 25th and 26th. Three hundred and eighty-nine items make up the catalogue, comprising the property of A. W.

Tillinghast of Englewood, New Jersey, the late Charles Elliot Norton of Boston, Massachusetts, the late G. W. H. Ritchie, of Providence, Rhode Island, and others.

Probably the most important item in the sale is a lithograph of an engraved copy of the Emancipation Proclamation, executed in 1864, and autographed by Lincoln with his full signature, "Abraham Lincoln." When this lithograph was published, David W. Cheeseman, who was Assistant Treasurer of the United States during Lincoln's administration, asked Lincoln to sign his copy, which the President did. It has always been kept in the family and is now being sold by Mr. Cheeseman's daughter. This is

the only specimen of this important document which has ever occurred at auction.

Among the other autographs, autograph letters and historical documents of importance, are many letters by Abraham Lincoln, so varied in character as to show practically every phase of his life. What is probably the last pardon signed by Lincoln, written the day of his assassination, is also included.

The Spanish historical documents include a large group relating to the conquest of Peru, one bearing the very rare sign manual of Francisco Pizarro. There are also Spanish

(Continued on page 26)

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## COMING AUCTION SALES

(Continued from page 24)

green waistcoat and jacket, his right hand, circled by a lace ruffle, thrust into the breast of his waistcoat. The corner of a tricorne appears under his left arm.

"Miss Ravenscroft," by Ozias Humphrey, R. A., British, 1742-1810 (signed at lower left with the artist's monogram "H" within a circle), shows the head and shoulders of a young woman against a shaded sky background, looking slightly to the left, her dark hair dressed high and encircled by a narrow blue band. She wears a pale fawn costume, and the whole is delicately painted.

Among the other important paintings are "Deer by a Waterfall," by Gustave Courbet, signed at the lower left; "La Baigneuse," also by Courbet; and Manet's "Un Paysan."

Outstanding works of the American school include "The Green Bodice," by Julian Alden Weir, painted in 1896; "October Clouds," by Bruce Crane; "Autumn Evening," by George Inness, which was for many years in the collection of Mrs. H. G. Karambellas; and three Blakelocks, "Sunset," "Indian Tepee," and "Indian Camp."

A group of canvases by artists of the French XIXth century school include Troyon's "Rentrée du Troupeau à la Ferme, Effet du Soir," signed at the lower left; a sunset landscape by Daubigny; and Diaz's "Forest of Fontainebleau." There are also a male and a female portrait by Gainsborough Dupont, a Pasini mosque scene, an Alfred Stevens, entitled "Le Miroir," and works by von Lenbach.

Some interesting material is found in the group of Remingtons, which include his New Mexican canvas of 1895, "Ready for Market," a pen and wash drawing, "A Pioneer Tragedy," and "Pony Tracks in the Buffalo Trail." All of these are from the collection of Mr. A. W. Tillinghast, who possesses an interesting letter from one of Remington's cavalry companions, identifying the figures in the "Pony Tracks on the Buffalo Trail" and describing the artist's payment

of poker debts by paintings and sketches.

Other American artists included in the sale are Glackens, Lawson Twachtman and Ranger.

### LIBRARY OF A CHICAGO COLLECTOR Sale, February 19

According to the announcement of the American Art Association-Anderson Galleries, Inc., a choice selection from the library of a Chicago collector was placed on exhibition at the Galleries on February 12th for sale on the afternoon of the 19th.

Among the autograph presentation copies are two volumes of poems from Mrs. Elizabeth Barrett Browning to William Wordsworth, Thomas Hardy's *A Group of Noble Dames*, and works by Conrad, H. G. Wells and others.

Among the popular inclusions are Dana's *Two Years Before the Mast*, first edition; Hawthorne's *Scarlet Letter*; Kipling's *Jungle Books*; Lowell's *Poems of 1844*, extremely rare; a first edition of Charles Reade's *The Cloister and the Hearth*; Uncle Tom's Cabin by Mrs. Stowe; first edition of Whitman's *Leaves of Grass*; a presentation copy of Shaw's *Man and Superman*. Other first editions are by De La Mare, Galsworthy, Shaw, Wells, and others. There are also many private press books from famous presses. Among the older works are Dr. Johnson's *Plan of a Dictionary* (which preceded the *Dictionary* proper by eight years) and his *Dictionary* in two large folio volumes; and Shelley's own copy of Tasso's *Gerusalem Liberata*.

### ROUSS-VENEZZE, ET AL, FURNITURE, ETC. Exhibition, February 22 Sale, February 28, March 1

According to the announcement of the American Art Association-Anderson Galleries, Inc., English and French furniture and art objects, modern and antique, the property of Peter W. Rouss, removed from his residence at Bayville, Long Island, and Italian furniture and tapestries, the property of Piero Venezia of New York City, with additions, will go on exhibition at the Galleries on February 22nd, prior to their sale the afternoons of February 28th and March 1st. Many desirable Louis XV and Louis XVI style pieces are included in the catalogue.



## COMING AUCTION SALES

(Continued from page 25)

documents bearing on the history and colonization of Florida and California.

Also of great interest is the secret correspondence in relation to the Preliminary Treaty of Peace between the United States and Great Britain in 1782, following the American Revolution; autograph letters and documents of the signers of the Declaration of Independence, of the presidents of the United States and of noted American and British authors, etc.

## SISTINE FRESCOES IN DANGER

ROME.—The condition of the magnificent Michelangelo paintings and friezes on the ceilings and walls of the Sistine and Pauline Chapels in the Vatican—the greatest masterpieces of the world's greatest artistic genius—has been causing anxiety to a small circle of experts who are able to form an opinion as to their real state, according to a *London Daily Telegraph* correspondent.

The passage of four centuries has brought about a slight discoloration, due to chemical disintegration of the paint, whilst the infiltration of damp and dust has led to a tendency to flaking, and the candle smoke from the altars below has left a deposit of carbon on the pristine surface.

Owing to the initiative of Count Costantini, president of the International Mediterranean Research Association, and Commendatore Nogara, Director of the Vatican Museums, who has obtained the consent of the Pope, steps will be taken to ascertain with scientific accuracy the real condition of these unparalleled artistic treasures.

For the first time, complete photographs will be taken, not only of the chief works, but of every detail. For this plates measuring 15½ in. by 11½ in. will be used, in numbers sufficient to ensure that when they are joined together lifelike prints—not enlargements, which were all that have hitherto existed—will be available, covering consecutively every inch of the enormous surface of the paintings in both chapels.

Some idea of the work can be gathered from the fact that the Sistine Chapel alone measures 157 ft. by 43 ft. and that on its ceiling, Michelangelo, lying on his back and hardly eating or sleeping, crowded no fewer than 343 figures, which comprise the awe-compelling "Creation," which he completed in the year 1512.

A committee is being formed to work under the auspices of the Governor of the Vatican, the Director-General of Antiquities and Fine Arts in the Italian Ministry of Education, Commendatore Paribeni, and the International Mediterranean Research Association, which is guaranteeing the expenses.

This committee, which will in the first place restrict itself to investigation of the condition of the pictures, consists of Count Costantini, Commendatore Nogara, Commendatore Paribeni, Professor Steinmann, of the Hertzian Library, Professor Biagetti, Curator of the Vatican Picture Galleries, Monsignor Vaes, of the Belgian

## NEW YORK AUCTION CALENDAR

American Art Association  
Anderson Galleries, Inc.  
30 East 57th Street

February 12, 13, 14, 15—Antique furniture, decorations and objects d'art from the estate of the late Charles A. Gould and property of Mrs. V. M. Jourdain, with additions.

February 19—Books, the property of a Chicago collector.

February 20—Collection of paintings, the property of Peter W. Rouss and of Leonard L. Stein, with additions.

Plaza Art Galleries, Inc.  
9-13 East 59th Street

February 12, 13, 14, 15—Collection of Italian and Spanish furniture together

with items from the estate of Emily Bonet, by order of Madame D. V. Bazinet and Bankers Trust Company; also a select library of books.

Rains Galleries  
3 East 52nd Street

February 19, 20, 21, 22—Rare tapestries, antique hangings, old furniture, silver, jade, oriental rugs and household embellishments.

Silo Galleries  
40 East 56th Street

February 14, 15—Oriental rugs from various estates and private owners.

February 20, 21, 22—Household furnishings and jewelry.

## FOREIGN AUCTION CALENDAR

BERLIN

International Kunstauktionshaus

February 25—The collection of Count Eugen Karatsonyi.

February 25—Art from Castle Schonbrunn.

Rudolph Lepke

March 4—The Dobrikow collection of Chinese art.

March 18—The Vieweg collection.

H. Ball & P. Graupe

April 18-20—The collection of Dr. L. Seligmann of Cologne.

Academy, Professor Male, Principal of the French School in the Villa Medici, Professor Stevens, Principal of the American School in Rome, Professor Hoogewerff, Principal of the Dutch School in Rome, and Professor D. Achlard.

It is hoped to ensure the valuable collaboration of Viscount D'Abernon, whose artistic judgment is extremely highly appreciated in Rome, but authorization to announce his definite acceptance has not yet been given.

The question of appointing the committee will be laid officially before the Mediterranean Research Association for final approval.

The Sistine ceiling paintings reveal at once Michelangelo's architectural imagination and his marvelous plastic power. The pictures, each of which is a masterpiece in itself, are worked into the vaulted ceiling in such a way as to make the whole an integral part of the architecture of the interior.

## DUDENSING HANGS THEN SELLS CRITICS

Portraits of leading New York critics, which enjoyed three weeks in the limelight of the Dudensing Galleries, have now retired to the shelter vouchsafed them by various collectors. Vukovic's depiction of Walter Gutman of *Creative Art* was honored by the highest bid, being purchased by Dr. Staloff for \$41. All other portraits went for \$25 apiece. The most interesting feature of the show, John Graham's synthetic portrait of Pach, was purchased by Nura; the composite Henry McBride went to Mr. G. L. K. Marris; Maxwell Simpson's record of Margaret Breuning's trials, to Mrs. R. Sadler; and Michael Baxte's immortalization of Eddy of the *World*, to G. O. Lazlo. "Vivi-Section," a critical satire by Buk, was sold to P. L. Codyre for \$25.

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## DOBRIKOW ART TO BE SOLD

BERLIN.—On March 4th, Lepke of Berlin will sell the collection of Hermann Dobrikow of Pekin. The most important feature of this dispersal is the porcelains, particularly the group of fine blue and white examples and the celadon ware. Early pottery is represented by a series of interesting specimens. Some twenty antique Chinese rugs, both in small and large sizes, are of unusual quality. Several pieces in cloisonné, a pair of Foo dogs and a number of blue porcelains decorated in gold are individual features of the sale.

## VALUABLE PAINTINGS STOLEN

LONDON.—A small oil painting on wood representing Erasmus, by a painter of the school of Hans Holbein, has been stolen from the Fine Arts Museum at Berne, according to the *London Evening News*. Its value is given as £800.

The thieves are believed to be members of a band who have perpetrated two other thefts of works of art this week. A small picture of considerable worth has been stolen from the Historical Museum, and a valuable painting by the French artist Largillière removed from the Lausanne Museum.

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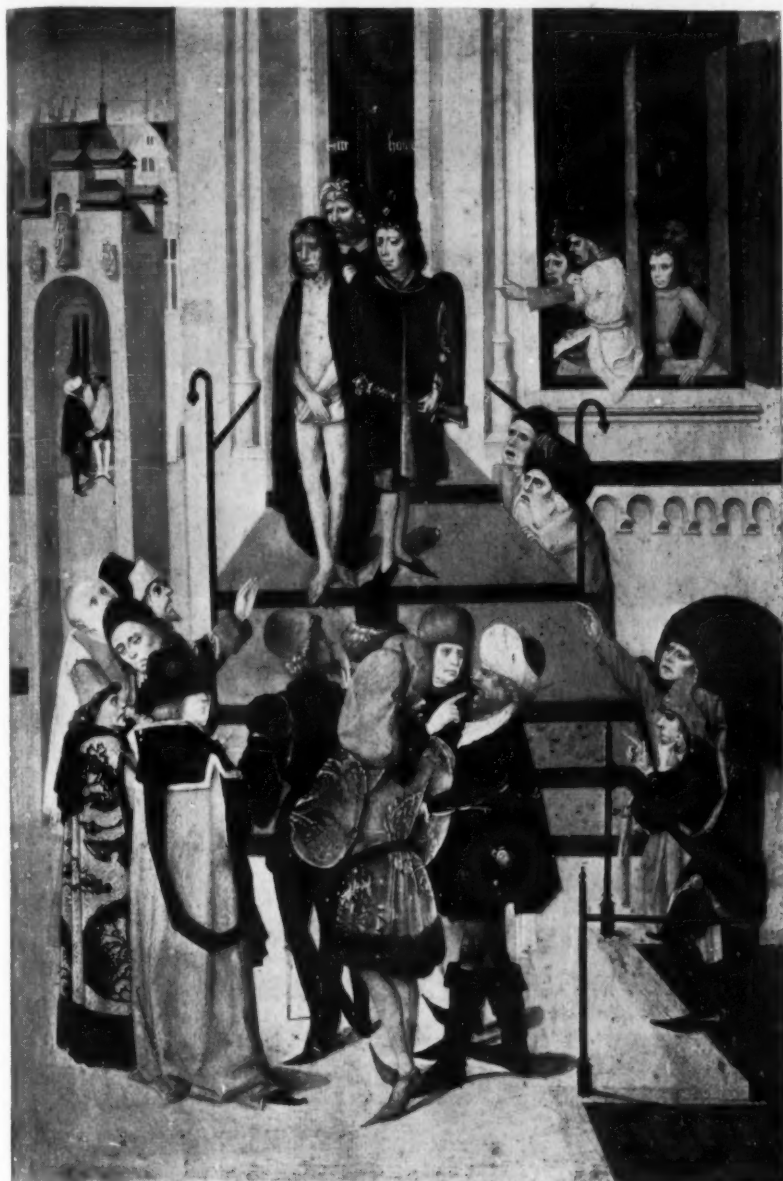
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"ECCE HOMO" By the MASTER OF THE VIRGIN AMONG VIRGINS  
Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

## PARIS HONORS CARICATURISTS

PARIS.—For what is believed to be the first time in the history of art, caricaturists and cartoonists, whose work has always been regarded as too frivolous and ephemeral for permanent attention, are to have official recognition, reports *The New York Times*. The Paris Municipal Council, upon the proposal of Edouard Renard, Prefect of the Seine, has voted to devote one room in the Petit Palais, which is the Parisian municipal art gallery, to a permanent exhibition of the work of humorists and caricaturists.

The proposal, which has met with the immediate support of some of the most famous caricaturists, who have offered to donate some of their best works, was undoubtedly inspired by the success of the annual exhibition known as the Salon des Humoristes, which every year draws crowds of amused Parisians to see the witty, ironic and fanciful conceptions of the great number of clever artists who devote their lives to caricature.

The fact that one of the principal reasons for the great popularity of last year's show was the retrospective display of cartoons and drawings by Daumier, the father of French cartoonists, and that his jokes and gibes had lost none of their savor after nearly a century, proved that caricature can have a lasting quality to vie with what has been known as the higher realms of art.

"No other epoch has been so rich as ours in the domain of humorous art," said M. Renard in introducing his project and citing the names of many celebrated cartoonists whose work is sought by collectors and is of high artistic merit. "Future generations will enjoy this work, for its qualities of irony, gaiety and finesse are of all time and are singularly Parisian."

The collection to be placed in the Petit Palais will contain work by Daumier, Gavarni and Willeto.



"THE DEPOSITION" SCHOOL OF ROGIER VAN DER WEYDEN  
Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

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"FESTIVE SCENE"

By DIRK HALS

Included in the sale of old masters from the Roerich Museum at the American-Anderson Galleries on March 27th and 28th.

## AUCTION SALES REPORTS

**LEE VAN CHING CHINESE ART**  
American Art Association-Anderson Galleries, Inc.—A collection of Chinese art formed by the late Lee Van Ching of Shanghai, China, was sold on February 7th and 8th. The grand total for the sale was \$80,051.50. Important items and their purchasers follow:

- 91—Turquoise statuette, Ch'ien-lung period; Yamanaka and Company...\$650
- 92—Dark green jade mountain, Ch'ien-lung period; James D. Brown...\$825
- 93—White jade mountain, Ch'ien-lung period; C. T. Loo...\$800
- 156—Pair Yung Cheng decorated ginger jars; Ton Ying and Company...\$500
- 201—K'ang-hsi cabinet vase; H. E. Russell, agent...\$500
- 464—Pair Imperial jade bowls, Ch'ien-lung period; A. N. Bade, agent...\$2,600
- 473—Fei-ts'ui jade incense burner; Yamanaka and Company...\$1,000
- 475—White jade vase, Ch'ien-lung period; A. Linah, agent...\$2,200
- 476—White jade vase, Ch'ien-lung; A. Linah, agent...\$4,200
- 487—Rare decorated vase, K'ang-hsi, with hawthorn and peony blossoms and rocks, in brilliant enamel colors on soft-paste porcelain; Ralph C. Chait...\$1,850
- 533—Clair de lune cabinet vase, K'ang-hsi; A. N. Bade, agent...\$1,500
- 548—Pair clair de lune water coupes, K'ang-hsi; Ralph C. Chait...\$3,600
- 550—Pair writer's peachbloom water jars, K'ang-hsi; W. W. Seaman, agent...\$1,520

### RITCHIE-TILLINGHAST BOOKS

American Art Association-Anderson Galleries, Inc.—Books, the property of the late G. W. H. Ritchie of Providence, Rhode Island, and of A. W. Tillinghast, were sold on February 5th and 6th. The grand total for the sale was \$17,929.50. Important items and their purchasers follow:

- 64—Franklin, Benjamin. *Cato Major*, first edition, Philadelphia; Printed and sold by B. Franklin, 1744; S. Honiken...\$575
- 219—Atlas. Amsterdam: Johannes van Keulen, 1684-88; with rare map of New York and Hudson River; John E. Scopes...\$525
- 230—*The Federalist*, a collection of essays by Alexander Hamilton, James Madison and John Jay; first edition, New York; J. and A. M'Lean, 1788; G. A. Baker and Company...\$1,050
- 380—Stevenson, Robert Louis. *New Arabian Nights*, first edition, London, 1882; S. Haniken...\$500

### SCHERNIKOW HOOKED RUGS

American Art Association-Anderson Galleries, Inc.—Hooked rugs collected by Mrs. Edward O. Schernikow of New York City, were sold on February 6th. The total for the sale was \$7,465.00. The most important items and their purchasers follow:

- 95—Floral hooked rug, 6 feet 6 inches square; Mrs. J. H. Prentice...\$150
- 100—Floral hooked carpet, 8 feet 4 inches x 6 feet 3 inches; Mrs. S. M. Williams...\$480
- 126—Round hooked rug, diameter 6 feet 3 inches; Edgar Munson...\$320
- 175—Floral hooked carpet, 12 feet x 9 feet; Mrs. G. B. Carbart...\$160

## LONDON LETTER

Recommendations Made by the Royal Commission on National Museums

Italian Majolica and Bronzes Shown

The New Year Group at the French Gallery

Brown Etchings at Colnaghi's The Camden Town Group Show

By LOUISE GORDON-STABLES

Among the interesting suggestions embodied in the final report of the Royal Commission on National Museums and Galleries is one recommending the formation of a national collection of sporting pictures by painters of the British school. As one of the art experts has pointed out, a single fine example of this type now realizes a sum equivalent to that granted by Parliament to the National Gallery for a year's expenses. The demand of American collectors for this class of painting is held responsible for its truly remarkable rise in value and this demand seems to arise from the insight which such compositions afford into the life, manners and psychology of their time.

It has already become next to impossible to discover at a reasonable price a worthy example by such men as Sartorius or Stubbs, for the country has been well combed for specimens. Such publicity has been given in the daily press to the vogue for sporting pictures that there remains but small hope that there are any important examples not yet brought to light. Although prices have been on the up grade for ten years or more, it has been only the past four years that have witnessed the really sensational rise. Unless we are content to lose all representative specimens of this distinctly national art, something must be done at once.

Another significant recommendation made by the Commission is that the Victoria and Albert Museum form the nucleus of a collection of English arts and crafts. It is pointed out in the report that, owing to our own neglect of this phase of our artistic life, other nations have an inadequate idea of its importance. A permanent exhibition of craftwork, accompanied by temporary shows of modern work, is suggested.

The Royal Commission deprecates the practice of permitting to the Board of Trustees of the National Gallery a prescriptive right of nomination. There is no doubt that a broader point of view in this matter might effect many improvements.

Concurrently with the Italian exhibition at Burlington House, the Spero Galleries in Clifford Street are showing majolica and bronzes belonging to the Italian Renaissance. And there is much in this exhibition which would be a worthy addition to the collections in Piccadilly. Of especial interest is a charming figure by Andrea della Robbia, of a kneeling angel holding a candle stand. In the treatment of the robe and in the characteristically subtle expression of the face, this is a remarkably fine piece of work.

Collectors of early XVth century pottery will view with delight the comprehensive showing of majolica from the factories of Gubbio, Faenza, Urbino, Siena, Padua, Castel Durante, etc. All the pieces have been selected because of some outstanding quality of design, color or craftsmanship. It is seldom indeed that a collection of such merit is to be met with outside the walls of a national museum. The quality of the glaze in these pieces is so fine that the passage of centuries has left no mark upon them. The tone is as rich and the detail as clear as on the day that they were fired. A number of the exhibits have come from well known collections such as the Holford, the Alfred Seymour, the Morgan and the Haseltine.

The French Gallery has divided its rooms in New Bond Street into a series of rather small anterooms, thus making possible the segregation of the

work of different members of the same group so that each receives the observer's concentrated attention, undistracted by the close proximity of other pictures. Also a far more definite idea of the character of each exhibitor is secured by this means.

The exhibition now current at this gallery is that of the New Year Group, whose members have worked in a variety of styles. De Lichtenberg follows the path of cubism; J. B. Manson is poetic in his treatment of lighting problems; and Mme. Nadia Benois seeks luminosity by means of pastels.

The above arrangement of the galleries is especially happy in the case of Meninsky, whose pictures by reason of their strong color and design are apt to take from the effect of any others in their neighborhood. The fact that artists of different nationalities have co-operated in this show enables the spectator to judge of a variety of movements as interpreted by their exponents. It is obvious that an interest in experimentation is necessary for membership in the Group, for each exhibitor has sought to show the danger of blindly following any particular artistic formula. It is as challenging a showing as has been seen here in some time.

Mr. Henry Stuart Brown has returned to the Colnaghi Gallery in New Bond Street, which first discovered the merits of his work. His current

exhibition there demonstrates that however unpretentious his style, his range in the medium is wide and his work peculiarly sensitive. Among the happiest of his plates are those landscapes in which he seeks to convey the feeling of rolling country seen against an expanse of clouded sky. Both twilight and nightfall are shrewdly suggested by the way the light falls over trees and ocean. Not a little of the beauty of these etchings is due to the fact that Mr. Brown personally attends to the printing from the plates with the result that sharpness of detail and softness of tone are most effectively placed. Although the artist comes from Scotland he seems to prefer the low-lying east coast as a subject for his needle.

The current exhibition at the Leicester Galleries shows the Camden Town Group to be possessed of great vitality. Although a large proportion of the pictures were painted long before the formation of many modern groups, they seem today as expressive and as "advanced" as in the first decade of this century, when the group came into being.

As might be anticipated, Sickert looms large in this showing and many will agree that it is not for the better that he has deserted to some extent the style of his earlier work, here on view. His "St. Jacques, Dieppe," has the same fineness of tone and composition as another of his Dieppe studies in the Tate Gallery.

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# Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th St.**—Etchings and Prints by American and British Artists.

**Thomas Agnew & Sons, 125 East 57th St.**—Old masters.

**Ainslie Galleries, 677 Fifth Ave.**—Paintings by American artists and old masters.

**American Art Association, Anderson Galleries, Inc., 30 East 57th St.**—Photographs by Bob Davis to March 1st.

**American Museum of Natural History, Columbus Avenue and 77th St.**—Exhibition of paintings of natives of the Solomon Islands and New Guinea by Caroline Mytinger, to February 28th.

**"An American Place," 509 Madison Ave.**—Exhibition of 27 new paintings by Georgia O'Keeffe, to March 17th.

**Architectural League of New York, 215 West 57th St.**—Forty-fifth annual exhibition of the League, to March 2nd.

**Arden Gallery, 460 Park Ave.**—Exhibition of pine for interiors from England, France and America, old wall papers and modern needlework from the Needle and Bobbin Guild, to March 5th.

**Art Center, 65 East 56th St.**—In the etching room, etchings and color wood blocks by Charles W. Bartlett, to February 21st. Paintings by Rutledge Bate and wood block prints by Antoinette L. Scudder, to February 15th. Paintings by Gordon S. Howe and Homer E. Ellertson, wood block prints by Mark Perper and decorative arts shown by the Art Alliance of America, February 17th to March 1st. Work by the New York Society of Craftsmen and Mexican crafts, semi-permanent.

**Babcock Art Galleries, 5 East 57th St.**—Exhibition of paintings by Charles W. Hawthorne, to February 15th. Paintings of the West by Lone Wolf, to March 1st. Pastels and drawings by Sol Wilson, February 17th to March 1st.

**Balzac Galleries, 102 East 57th St.**—Exhibition of bronzes and drawings by Rodin through February 15th. Paintings by Jacques Zucker, February 15th to 28th.

**Barbizon Branch Gallery of the Art Center, 140 East 63rd St.**—Paintings by members of the Cayan Artists of the Bronx, to February 23rd.

**Belmont Galleries, 576 Madison Ave.**—Primitives, old masters, period portraits.

**Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Paul Bottenwieser, Ambassador Hotel, Suite 504-6.**—Paintings by old masters.

**Bourgeois Galleries, 693 Fifth Ave.**—Fine paintings.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVIIth, XVIIIth and XVIIIth century English school.

**James D. Brown, 598 Madison Ave.**—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

**Brooklyn Museum, Eastern Parkway, Brooklyn.**—Exhibition of contemporary Belgian painting, sculpture and graphic arts, to February 25th. Colored drawings by American Indians, the collection of Miss A. E. White and the Twelfth Annual Exhibition of the Brooklyn Society of Miniature Painters, through February. Birds and beasts in etchings and block prints, through February 27th. Original drawings by Dr. Carl von Marr, to March 3rd.

**Brunner Gallery, 27 East 57th St.**—Exhibition of paintings by Max Jacob, during February.

**Burchard Galleries, 13 East 57th St.**—Exhibition of early Chinese art.

**Butler Galleries, 116 East 57th St.**—Decorative paintings and a small collection of Currier prints, through February.

**Carlberg & Wilson, Inc., 17 East 54th St.**—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chait, 600 Madison Ave.**—Exhibition of early Chinese art now current.

**Chambrun Galleries, 556 Madison Ave.**—Exhibition of the work of Helene Perdriat, to February 15th.

**Charles of London, 730 Fifth Ave. (the Heckscher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 600 Madison Ave.**—Paintings by Peter Blume, to February 15th. Paintings and water colors by Karl Knaths, February 17th to March 8th.

**De Hauke Galleries, 3 East 51st St.**—Water colors and drawings by Joubert, to March 12th.

**Delphic Studios, 9 East 57th St.**—Paintings by Jose Clemente Orozco, to February 25th.

**Demotte, Inc., 25 East 78th St.**—Gothic sculptures, tapestries, ivories, enamels, stained glass, furniture.

**Downtown Gallery, 113 West 13th St.**—Recent paintings of "Hotels and Cafes" by Stuart Davis, to February 15th. Recent paintings of New England and New York by Marguerite Zorach, to March 3rd.

**A. S. Drey, 680 Fifth Ave.**—Old paintings and works of art.

**Dudensing Galleries, 5 East 57th St.**—Paintings by Arnold Blanch and drawings by Peppino Mangravite, through February.

**Durand-Ruel Galleries, 12 East 57th St.**—Paintings by Holmead Phillips, to February 28th.

**Ehrlich Galleries, 36 East 57th St.**—Exhibition of old masters, through February.

**Ferargli Galleries, 37 East 57th St.**—Paintings by Luigi Lucioni and prints by Frank Nankivell, to February 15th. Exhibition of sculpture by American artists, through February. Paintings by George Hill and prints by Polly Knipp Hill, February 17th through March 1st.

**The Fifteen Gallery, 37 West 57th St.**—Paintings by Winthrop Turney, through February 15th. Paintings by Joseph Newman, February 17th to March 1st.

**Fifty-sixth Street Galleries, 6 East 56th St.**—Memorial exhibition of paintings by Anthony Angarola, to February 15th. Oil and pastel portraits and still life paintings by Countess Pecarini; and sculpture in wood and bronze by Joseph Massari, February 17th to March 1st.

**G. R. D. Studio, 58 West 55th St.**—Exhibition of paintings by the Provincetown group, to February 16th.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Gallery, 145 West 57th St.**—Exhibition of American paintings.

**Goldschmidt Galleries, 730 Fifth Ave.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—An exhibition of paintings, sculpture, water colors, drawings and prints by contemporary American artists of the Downtown Gallery and paintings by Frederick A. Waugh, through February 16th. Sketches and portraits made at the Geneva conference by Violet Oakley, through February 20th. Portraits in sculpture by Margaret French Cresson, to February 22nd. Water colors by Charles W. Hawthorne and paintings of still life by Mary Gray, February 18th to March 1st.

**Hackett Galleries, 9 East 57th St.**—Group exhibition of contemporary Irish art, February 23rd to March 8th.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Exhibition of etchings by Rembrandt, during February.

**P. Jackson Higgs, 11 East 54th St.**—Authenticated old masters.

**Holt Gallery, 630 Lexington Ave.**—Exhibition of oil paintings by Jean Jacques Pfister, through March 2nd.

**Edouard Jonas Gallery, 9 East 56th St.**—Paintings by French XVIIIth century artists and other old masters.

**Kennedy Galleries, 785 Fifth Ave.**—Print collection of Americana, including portraits, views and historical prints.

**Keppel Galleries, 16 East 57th St.**—Exhibition of water colors and contemporary drawings, to February 15th. Exhibition of portrait engravings, February 15th to March 15th.

**Thomas Kerr, 510 Madison Ave.**—Antiques.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.**—Exhibition of prints by I. Friedlander, to February 22nd.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Jan Kleykamp Galleries, 5 East 54th St.**—Chinese-Turkestan exhibit.

**Knoedler Galleries, 14 East 57th St.**—Exhibition of water color portraits by Mrs. William Ivins, Jr., to February 17th. Oil paintings by Mr. and Mrs. Bassett Wilson, to February 22nd. Sixth annual exhibition of woodcuts and etchings of the XVth and XVIth centuries, to March 8th.

**Kraushaar Galleries, 680 Fifth Ave.**—Exhibition of water colors by Rodin to February 15th. Paintings by Guy Pene du Bois, February 17th to March 1st.

**J. Leger & Son, 695 Fifth Ave.**—Paintings by old masters.

**John Levy Galleries, 559 Fifth Ave.**—Old masters.

**Little Gallery, 29 West 56th St.**—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver.

**Macbeth Gallery, 15 East 57th St.**—18th annual exhibition of thirty paintings by thirty artists, to February 18th. Recent landscapes by John F. Carlson and pastels by Wilbur Reaser, February 18th to March 3rd.

**Macy Galleries, 6th Floor, East Building.**—Exhibition of drawings, pastels, water colors and wood blocks by American artists, including a collection of Audubon prints, during February.

**Metropolitan Galleries, 578 Madison Ave.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Prints (selected masterpieces), English embroideries and prints by Winslow Homer, through February. Memorial loan exhibition of the works of Arthur B. Davies and departmental exhibition of prints by Arthur B. Davies, February 18th through March 30th.

**Mitch Galleries, 108 West 57th St.**—Paintings by Horace E. Brown, to February 15th. Paintings by Ruth Payne Burgess and Francis Speight and silver point drawings by Thelma E. Wood, February 17th to March 1st.

**Montross Gallery, 26 East 56th St.**—Exhibition of pictures by the Dutch contemporary artist, Willem A. Van Konijnenburg, to February 22nd.

**Roland Moore, Inc., 42 East 57th St.**—Chinese art.

**Morton Galleries, 49 West 57th St.**—Paintings by Edith Briscoe Stevens and water colors by Vera Andrus, to February 24th.

**Mural Gallery of Contemporary Art, 47 West 52nd St.**—Exhibition of American and European moderns, to February 22nd.

**Museum of Modern Art, 730 Fifth Ave.**—Exhibition of "Painting in Paris," through March 2nd.

**National Arts Club, 15 Gramercy Park.**—Seventh Annual Exhibition by Living American Etchers, to February 28th.

**National Association of Women Painters and Sculptors, 17 East 62nd St.**—Exhibition of paintings by Emily Nichols Hatch and sculpture by Mabel Conkling, to February 15th.

**J. B. Neumann, New Art Circle, 9 East 57th St.**—An exhibition of international moderns, American, French, German, Italian and Russian.

**New York Historical Society, 170 Central Park West.**—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

**New York Public Library, 476 Fifth Ave.**—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112.

**New York School of Applied Design for Women, 160 Lexington Ave.**—General exhibition.

**Newhouse Galleries, 11 East 57th St.**—American paintings.

**Arthur U. Newton, 665 Fifth Ave.**—Paintings by XVIIIth century English masters.

**O'Hana and de Cordova, Inc., 148 East 50th St.**—Spanish and French antiques, primitives, objets d'art.

**Opportunity Gallery, The Art Center, 65 East 56th St.**—Exhibition of paintings selected by Alfred Stieglitz, February 17th to March 13th.

**Frank Partridge, 6 West 56th St.**—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

**Pearson Gallery of Sculpture, 545 Fifth Ave.**—First Annual Exhibition of selected works by young sculptors, through February 20th. Small sculptures by Munich artists, February 20th to March 15th.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits by twenty American artists.

**The Potters' Shop, Inc., 755 Madison Ave.**—Exhibition of fantastic birds and figurines in polychrome pottery by William Sewell, February 17th to March 4th.

**Rehn Galleries, 693 Fifth Ave.**—Paintings by Ernest Fieni, to February 22nd.

**Reinhardt Galleries, 730 Fifth Ave.**—Exhibition of paintings by Picasso and Derain, 1900-1929, to February 21st. Exhibition of contemporary French masters, February 22nd to March 15th.

**James Robinson, 731 Fifth Ave.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Art Center, Riverside Drive at 103rd St.**—Exhibition of paintings by Emma Fordyce MacRae, to March 7th.

**Rosenbach Galleries, 15 East 51st St.**—Exhibition of an XVIIIth century Aubusson tapestry, to February 22nd.

**Rosenbach Galleries, 202 East 44th St.**—Antiques and decorations.

**Paul Rosenberg & Company, Inc., 647 Fifth Ave.**—Modern French paintings.

**Schwartz Galleries, 517 Madison Ave.**—Sporting and marine paintings by various artists.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Jacques Seligmann Galleries, 3 East 51st St.**—Paintings, tapestries and furniture.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of Art.

**Silberman Gallery, 133 East 57th St.**—Paintings, objects of art and furniture.

**Arthur Spaeth, Hotel Commodore, Suite 728.**—Exhibition of early manuscripts, printed books and miniatures.

**Marie Sterner Galleries, 11 East 57th St.**—Water colors by Ben Silbert, February 15th to March 1st.

**Union League Club, 3 East 39th St.**—Exhibition of a limited number of paintings by members of the Salmagundi Club, to February 22nd.

**Valentine Gallery of Modern Art, 43 East 57th St.**—Exhibition of paintings by Alexander Brook, to February 15th. Exhibition of a group of large pictures by modern French masters, February 17th to March 7th.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th St.**—Exhibition of sporting prints, oak paneled rooms, old English silver and Sheffield plate.

**Weyhe Gallery, 794 Lexington Ave.**—Paintings and drawings by Victoria Ebbs Hutson, to February 22nd.

**Whitney Studio Galleries, 10 West 8th St.**—Exhibition of drawings by Rosella Hartman, pastels by Caroline Speare Rohland and sculpture by Dujam Penic, to February 23rd.

**Wildenstein Galleries, 647 Fifth Ave.**—Exhibition of wood and bronze sculptures by Allan Clark, February 15th to March 7th.

**Women's City Club, 22 Park Ave.**—Loan exhibition of paintings by Walter Shir-law, to February 28th.

**Yamanaka Galleries, 680 Fifth Ave.**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—Selected group of modern painting, through February.

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## TOLEDO

Four exhibitions are being shown in the Toledo Museum of Art during the month of February. A group of sculptures by the late Emile-Antoine Bourdelle, of France, comes from the memorial exhibition held at the Rosenbach Galleries of New York and Philadelphia. This was the first time these fine sculptures had been exhibited in New York or elsewhere since the death of Bourdelle in October.

The group of French paintings includes Bonnard's "A Woman Reading," "Centaur" by Bourdelle, a water color; "The Three Dancers in Pink," by Degas; "The Road to Monte Carlo," by Monet; "Peasants Resting," by Pissarro; two fine Renoirs, "Flowers" and "Le Piano," the latter painting similar to that in the Louvre; and "Low Tide at Port-en-Bessin," by Seurat. These have been lent by Wildenstein & Company, Durand-Ruel, De Hauke & Company and Knoedler & Company of New York. The Renoir painting, "Le Piano," has never been exhibited before to the public, and has only recently been brought to this country from the private collection of M. Durand-Ruel of Paris.

The Toledo Museum also shows, during February, a group of animal sculpture and sketches, the work of Georges Hilbert, the young Frenchman.

The selected group of contemporary American prints which was shown at the Victoria and Albert Museum, South Kensington, London, during May and June, 1929, under the auspices of the American Federation of Arts, is also on view at the Toledo Museum. In order to be fully comprehensive the exhibition includes a retrospective showing of the work of distinguished American printmakers of the past. This gives a clearer understanding of the essence of American graphic art of today, its purpose and its spirit.

## PHILADELPHIA

The Philadelphia Society of Etchers' annual exhibition was recently held at the Print Club.

The Philadelphia Sketch Club is sponsoring a memorial exhibition of small oil paintings, water colors, drawings and etchings by the late E. K. K. Wetherill at the Club gallery.

The Associate Gallery of the Philadelphia Art Alliance, 1716 Rittenhouse Street, will show, from February 17th to March 8th, the annual exhibition of the School Art League Alumni Association.

In the main gallery of the Art Alliance, 251 South 18th Street, until February 24th, is a group of portraits by Leopold Seyffert and until March 3rd the annual exhibition of the Circulating Picture Club, composed of examples of contemporary American Art, can be seen there. From February 27th to March 17th will be displayed paintings by Carl Schmitt.

Exhibitions for March at the main gallery have also been announced. From March 6th to 30th sculpture by Malvina Hoffmann will be displayed. From March 7th to 31st there will be two exhibitions: English sporting prints and Schongauer prints from the collections of Mr. Lessing Rosenwald. From March 19th to April 9th, Ben Silbert's water colors will be featured.

## DENVER

The Denver Art Museum has prepared several important exhibitions for February. Outstanding among them are twenty bronzes and a number of original drawings by the great German sculptor, Georg Kolbe. This

is the first time that a comprehensive exhibition of Kolbe's work has been seen in America.

At the same time a loan exhibition of bronzes, woodcuts and drawings by Aristide Maillol has been arranged. Denver became acquainted with the work of this great Frenchman through a large exhibition three years ago. It is of special interest to see works by two famous European sculptors in the same room.

Through the courtesy of Mr. and Mrs. Claude K. Boettcher, the public will be enabled to see the two unique and very beautiful tapestries woven for Tzar Alexander I of Russia and purchased by Mr. Boettcher from the Soviet government a year ago. Another very valuable old tapestry will be loaned by Mrs. Verner Z. Reed.

Following up the idea of temporarily installed period rooms, an early American room has been arranged by a committee consisting of Mrs. Horton Pope, Mrs. Asa Jones, Mrs. A. W. Bartlett and Mrs. K. E. Weeks.

Mrs. Helen Hagerman opened a one-man show at the Artists' Guild recently. The paintings shown were of mountain scenery and pictures of the New England coast.

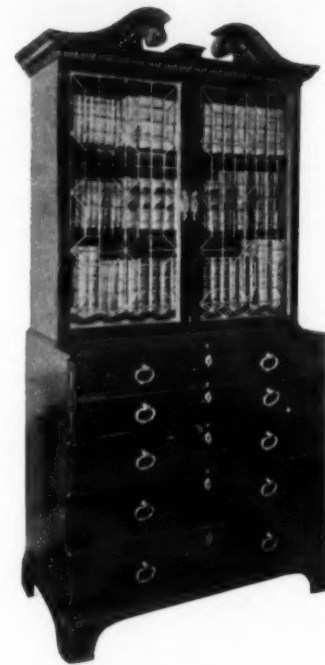
## AKRON

Until February 10th, the Akron Art Institute showed in the Library building a group of paintings by Jacob S. Royer. This was the first time that so comprehensive a showing of Royer's canvases had been brought together. The Ninth International Exhibit of Water Colors is now on view there, to remain through February 23rd. The Third Annual Ohio Print Makers' exhibit, which opened on February 11th, will be current through March 1st.

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